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## HOLLYWOOD BOWL LAUNCHES SIXTH CONCERT SEASON

**"Symphonies Under Stars"**  
 Are Inaugurated Before Huge Audience, with Alfred Hertz as First in Notable Series of Conductors—Strauss' "Hero's Life" Has Initial Local Hearing in Program Which Includes Mozart and Weber Works—Address by Mrs. Leiland Atherton Irish, Chairman of Bowl Committees, Is Feature of Concert—Workers for Subscription Drive Hold Preliminary Meetings

(By Telegram to MUSICAL AMERICA)

**L**OS ANGELES, July 6.—Presaging the most auspicious season in its history, the sixth Hollywood Bowl summer concert series was opened on the evening of July 5, with Alfred Hertz, conductor of the San Francisco Symphony, and affectionately known as "Father of the Bowl Concerts," at the conductor's desk. A veteran of all but one of the six Bowl seasons, Mr. Hertz was given a rousing welcome by an audience of some 14,000 persons, who gave every evidence of keen enjoyment in listening again to music under the stars, in what has become one of the most famous natural amphitheaters in the world.

Everything was done to make the initial concert a gala occasion. The management, headed by Raymond Brite, manager, and Mrs. Leiland Atherton Irish, general chairman of committees, had exerted every effort to give the new season sufficient impetus to carry it to a successful close.

## Orchestra Augmented

In keeping with the Bowl Association's policy of presenting works new to Southern California audiences, the program brought forward Richard Strauss' "A Hero's Life" in its first Los Angeles hearing, as the principal work of the evening. Unusual preparation had been made for the presentation. Augmented to 110 players, the various sections had been rehearsed separately by their leaders, followed by three rehearsals of the entire organization under Mr. Hertz. The result was a magnificent performance.

The Strauss work, climaxing a program composed of a Weber overture and Mozart's "Jupiter" Symphony, made one of the deepest impressions of any composition heard at the Bowl in recent seasons. The orchestra played magnificently, the strings, led by Sylvain Noack, concertmaster, and Ilya Bronson, cellist, sounding particularly suave and the brass rising to telling climaxes.

## Delightful Contrasts

The Mozart Symphony, following Weber's "Freischütz" Overture, proved a splendid foil for the Strauss number.

The large audience was exceedingly enthusiastic and gave unstinted approval of the work accomplished by both conductor and his players.

The auspicious opening of this season is the result of much unselfish labor on the part of many persons and groups,



© Mishkin

CARMELA PONSELLE

Prima Donna of the Metropolitan Opera Company, Who Will Sing on the Pacific Coast for the First Time This Summer When She Appears as Soloist at the Hollywood Bowl  
 (See Page 14)

## New Bill for National Conservatory Will Be Framed to Reconcile Opposition

**WASHINGTON, July 6.**—Senator Duncan U. Fletcher, of Florida, will introduce in the Senate early in the coming Congress session a newly-drafted bill for the creation of a national conservatory of music.

It is the intention of Senator Fletcher, as expressed in a statement to MUSICAL AMERICA, to frame the new measure so that the objections offered to the previously-introduced bill will be met and the recommendations of American leaders in music adopted so far as may be possible. It is claimed that much of the opposition developed at hearings on the previous bill for the creation of a national conservatory was based on the belief that such an institution as the measure provided for would, to a considerable degree, come into competition with privately-conducted conservatories.

A further objection urged was that, unless a national department of education were created and the proposed conservatory placed under its supervision, the Government would not be in position to establish such an institution as an independent unit.

The new bill will provide that there be created "a national conservatory of music for the education of pupils in music in all its branches, vocal and in-

strumental, and for other purposes." Its chief provision will be that "there shall be established in the United States of America an institution of learning to be known as the National Conservatory of Music, fostered and maintained by the Government of the United States of America."

"It may be supplemented when practicable by branches located in different

[Continued on page 2]

### Clemens Krauss Not Coming to U. S. This Year

**CLEMENS KRAUSS** will not come to the United States as guest conductor of the New York Symphony during the season of 1927-28, as was expected. This announcement is made by the management of the Symphony Society of New York, which states a cable from Krauss contains the information that it has not been possible for him to obtain a leave of absence from his post as musical director of the Municipal Opera at Frankfort-am-Main.

## FOUR DEBUTS ARE HAILED IN OPERAS GIVEN AT RAVINIA

Marion Talley Makes Bow in Vicinity of Chicago as Heroine in "Rigoletto," Winning Ovation—Other Newcomers to North Shore Stage Are Julia Claussen, Tina Paggi and Gladys Swarthout—Bills of Initial Week Include "Romeo and Juliet," with Bori and Johnson; "Martha," with Macbeth and Chamlee; "Faust" and "Aida" with Rethberg and Martinelli—Three Concerts Applauded

**C**HICAGO, July 3.—The first week of the season of opera and concerts at Ravinia fully measured up to the promise set by the opening performance of "Andrea Chenier," which was reviewed in MUSICAL AMERICA last week. Marion Talley made her first appearance in or near Chicago, in a performance of "Rigoletto" at Ravinia, and received a veritable ovation. The Ravinia debuts of Julia Claussen, Tina Paggi and Gladys Swarthout, all of whom were formerly members of the Chicago Civic Opera, were successfully accomplished.

An inspiring performance of Gounod's "Romeo and Juliet" was given on Sunday night, June 26, with Edward Johnson and Lucrezia Bori in the title rôles. They sang the music with such passionate intensity that they lent an air of reality to the immortal love story—an illusion hard to achieve in opera. Miss Bori was a beautiful Juliet, both as to voice and appearance. Her tones had warmth and passion, and the Waltz of the first act was a vocal delight. She was rapturously applauded.

## A Dramatic Portrayal

Mr. Johnson disclosed a tenor voice of great beauty, full of dramatic fervor, and used with rare skill. The fine texture of his tones served admirably to express the swirl of emotions which Romeo experiences. The voices of the tenor and soprano blended exquisitely in that music which Gounod wrote for the tomb scene.

Though Miss Bori and Mr. Johnson were the two central figures of the opera, there were others deserving of praise—Gladys Swarthout, sweet-voiced and attractive as Romeo's page; Léon Rothier as Friar Laurent, José Mojica as Tybalt, Désiré Defrère as the Mercutio, and Louis D'Angelo as Capulet. Louis Hasselmans conducted with fine regard for the beauties of the score.

The opera was colorfully mounted, the settings and costumes being very pleasing to the eye. There was as much action in the street scene, in which Tybalt and Mercutio are slain, as could well be put into it.

## "Bohème" Is Effective

Such operas as "La Bohème" seem almost better in the open-air setting at Ravinia than anywhere else. "La Bohème" was given on Tuesday night by Lucrezia Bori, Giovanni Martinelli, and an excellent cast.

[Continued on page 19]

## Hollywood Bowl Series Is Opened with First Local Hearing of Strauss Poem

[Continued from page 1]

interested in the cultural development of the community. None, however, has been more assiduous in her devotion than Mrs. Irish. In a short address of welcome, Mrs. Irish outlined the history of the Bowl, paying tribute to Mrs. J. J. Carter, to whose foresight and enthusiasm the Bowl owes its inception, and urging the continued support of the public in the face of constant appeals for aid for various other worthy enterprises and charities.

### Project for Financing

The week previous to the opening of the concert season witnessed unusual activity on the part of the workers, and was marked by two important gatherings. The first, a breakfast at the Bowl Tea Garden on Wednesday in honor of Mr. and Mrs. Alfred Hertz, brought forward several practical suggestions to assist the management in working out ways and means to meet the season's budget of nearly \$125,000. Replying to Mrs. Irish's introductory talk, Mr. Hertz expressed his appreciation of the series and gave a picture of conditions which

confronted the sponsors in the first concerts.

Other speakers were Mrs. Hertz, Maurice De Mond, president of the Breakfast Club; C. E. Toberman, first vice-president of the Bowl Association; Marian Tracy Whiting, Parker Foster, president of the Chamber of Commerce; Edward F. Trefz and Raymond Brite, manager of the Bowl. More than 150 persons, including captains of various teams in the book selling campaign, were present.

The second breakfast was at the Breakfast Club on Friday morning, when several hundred gathered at eight o'clock, and listened to speakers in behalf of the concert series.

In view of the many calls that have been made upon the community for flood sufferers, the Bowl management realizes the problems it is facing to bring the season to a successful issue and is making every effort to interest the public.

Bruno Walter, who will make his local débüt on the evening of July 9 in the first "popular" program, arrived with Mrs. Walter and their daughter on June 29. He will also conduct concerts here on July 12, 14 and 15.

HAL DAVIDSON CRAIN.

## National School Measure Will Have New Provisions

[Continued from page 1]

sections of the United States, as Florida, California, Washington, District of Columbia, or other sections, as needed and as the general board of regents may elect. The National Conservatory of Music shall be erected, maintained and used for the purpose of educating pupils in instrumental and vocal music, and all branches of musical education and musical art, and such other branches and auxiliary studies as English and foreign languages, as the director-general may prescribe.

### Sole Right to Name

"This institution alone may have the sole right to use the title 'the National Conservatory of Music' and shall enjoy all privileges of a government institution, such as the use of the United States mails, the use of the Congressional Library and the like. The executive headquarters of the general board of regents and of the director-general shall be located in Washington, District of Columbia. The main conservatory shall be located in accordance with the decision of the general board of regents."

The measure will further provide that this "National Conservatory of Music" shall be under the control of a general board of regents consisting of the President of the United States, the president of the Senate, the Speaker of the House of Representatives, the chairman of the Senate Committee on Education and Labor, and the chairman of the House Committee on Labor, who shall appoint a director-general and an advisory board of directors.

### Fifteen Directors

"The director-general shall be a professional musician, or have a thorough

education in music, with administrative ability, and of good character. The advisory board of directors shall consist of fifteen members. Five of such members shall be professional musicians of high standing and achievement, five members selected from organizations (national and musical in character), and five members (two of whom to be eminent educators) to be persons of executive ability and administrative capacity."

### Branch Conservatories

Referring specifically to the establishment of the branch conservatories the bill will provide that "the general board of regents shall have power to select sites and purchase or accept by gift the necessary grounds for the purpose of erecting and maintaining such conservatory or its branches. They shall have power to accept gifts for the purpose of encouraging musical education in general or to act as custodians of funds given or donated for the purposes aforesaid."

ALFRED T. MARKS.

### Noted Artists Engaged for Ostend Series

OSTEND, June 15.—A notable series of concerts will be given at the Kursaal here during the summer. Perhaps the outstanding events will be performances of Beethoven's Ninth Symphony and Florent Schmitt's "Psalm LXVII," to be given on Sunday, Aug. 7, and on Aug. 21 a festival of Swedish music under the patronage of the Queen of the Belgians. Among the artists announced to appear during the summer are: Eugen Ysaye, Jan Kubelik, Georges Enesco, Arthur Rubinstein, Walter Rummel, Elvira De Hidalgo, Berthe Erza, Grace Holst, Titta Ruffo, Beniamino Gigli, Marcel Journet, Cesare Formichi, Ninon Vallin, Marthe Chenal, Youra Guller and Alfred Dubois.

### South Mountain Quartet Opens Sunday Concert Series

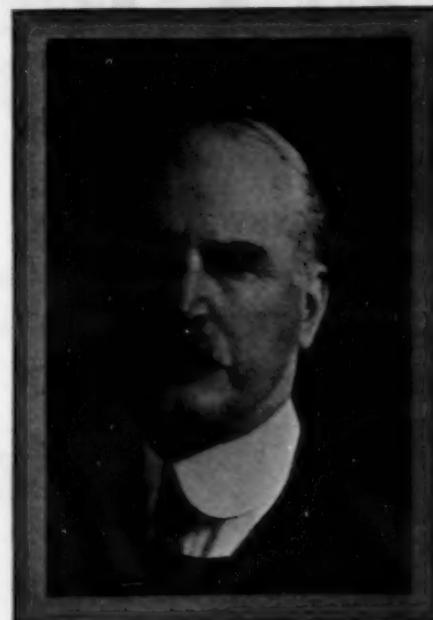
BERKSHIRE HILLS, MASS., July 2.—First of ten Sunday concerts to be given by the South Mountain String Quartet which Willem Willeke directs, was presented at Mrs. Elizabeth Sprague Coolidge's Temple of Music on South Mountain last Sunday before an audience of 500. The quartet is maintained by Mrs. Coolidge.

### Stokowski Accepts Janssen Symphonic Poem for Philadelphia

PHILADELPHIA, July 2.—"New Year's Eve," a symphonic poem by Warner Janssen, described as including both jazz and music of the classic type, has been accepted for performance by Leopold Stokowski. It will be played by the Philadelphia Orchestra after Mr. Stokowski's return in the fall of 1928.

### Cleveland Open Air Concerts Begin

CLEVELAND, July 2.—Over 10,000 persons flocked to Edgewater Park on June 29 to hear the first open air concert of the Cleveland Orchestra's summer season. Weyert A. Moor was flute soloist in a popular program which included the "Blue Danube" Waltz.



The Late Harold Randolph, Director of the Peabody Conservatory

## HAROLD RANDOLPH TAKEN BY DEATH

### Was Director of Peabody Conservatory for Twenty-nine Years

BALTIMORE, July 6 (By Telegraph to MUSICAL AMERICA).—Harold Randolph, director of the Peabody Conservatory, passed away in Northeast Harbor, Me., this morning.

Mr. Randolph was born in Richmond, Va., on Oct. 31, 1861. He studied at the Peabody Conservatory, and after having been a member of the teaching staff for some years, succeeded Asger Hamerik as director in 1898.

In 1885 he was appointed organist and choirmaster of the Roman Catholic Cathedral. He was organist of Emmanuel Church from 1890 to 1906. As a pianist, Mr. Randolph made his débüt in Baltimore in 1885 with the Peabody Symphony. He appeared subsequently throughout the United States.

Mr. Randolph ranked among the leading musical educators of the country. Under his direction, the Peabody Conservatory had a notable development.

## TICKET "SCALPING"

### Opera Phase of Investigation Is Regarded as Step Nearer

Developments last week in the investigation of ticket "scalping" by United States Attorney Charles H. Tuttle brought the opera ticket phase of the inquiry a step nearer. Two indictments were filed against Edwin Alexander and Oscar Alexander, of Alexander's Theater Ticket Office Company, 200 West Forty-second Street, charging them with filing inaccurate income tax returns with the Federal Government.

Several weeks ago the United States Attorney interested himself in the practice among New York ticket brokers of advancing the prices to the public for theater tickets, to the extent, on occasion, of as much as 100 per cent over the box office charge.

All efforts heretofore to correct the situation have failed on one technicality and another; but Mr. Tuttle has based his activities upon new grounds, namely, the failure of "scalpers" to return to the Government 50 per cent of any amount received from the public over the box office price, as he contends is required by law. Upon this point hang the indictments just filed.

As previously announced by Mr. Tuttle, the scope of the inquiry is not to be confined to theater tickets alone, but will cover admissions to any form of entertainment with which the brokers concern themselves, including the opera and concerts as a matter of course. Hearings before the grand jury are in daily progress.

So far as has been disclosed, the only opera tickets available to the brokers'

## STADIUM ARRANGES SECOND WEEK'S LIST

### Van Hoogstraten Chooses "Flivver Ten Million" a Novelty

"Flivver Ten Million" by Converse will be introduced to New York when Willem van Hoogstraten presents it at the Lewisohn Stadium on the evening of July 15. This work was first heard in Boston, home of the composer, by the Boston Symphony under Serge Koussevitsky.

Mr. Converse describes his fantasy as "a joyous epic, inspired by the legend 'The tenth million Ford is now serving its owner.'" The composer aims to depict in music the life of a Ford from the incidents surrounding its birth in the factory to the collision from which the automobile subsequently recovers to proceed "on its way with redoubled energy, typical of the indomitable American spirit."

The composer, who is assisting Mr. van Hoogstraten at the rehearsals of his work will be present when it is performed.

The Stadium's second week will bring two symphonies by Beethoven, music of Wagner, Tchaikovsky and Strauss, besides Ernest Bloch's three Jewish poems, "Dance," "Rite," and "Cortège"; Ravel's "Valses Nobles et Sentimentales," and Delius' "English" Rhapsody, "Briggs Fair," which will receive their first hearing at the Stadium. Beethoven's First Symphony and Strauss' "Death and Transfiguration," will distinguish the program on Sunday night.

On Monday evening, following what has become a Stadium tradition, Mr. van Hoogstraten will present an all-Tchaikovsky program including the "Pathetic" Symphony, the "Nutcracker" Suite and the "Slavic" March. Both Richard and Johann Strauss will be represented on Tuesday night, the former by "Salome's" Dance, the latter by "Vienna Woods."

Dvorak's "New World" Symphony will be played on Wednesday evening, in addition to the Bloch compositions. Thursday night will feature a Wagner-Beethoven program with selections from "Lohengrin," "Götterdämmerung," "Siegfried" and "Die Meistersinger" and Beethoven's Seventh Symphony. On Friday evening, the performance of the Converse work will be supplemented by Haydn's Symphony in G. Respighi's "Pines of Rome" will be played on Saturday evening.

## INQUIRY ADVANCES

use are those turned back by subscribers. The fact that the Metropolitan is generally sold out in advance, with the exception of a few undesirable seats, presents an excellent opportunity for "scalping," and the investigators believe that important information will be brought out in the course of the next week as to the extent to which the public has paid exorbitant prices for seats.

### Salzinger to Head Cleveland Vocal Department

Marcel Salzinger, baritone, has been appointed to head the vocal department of the Cleveland Institute of Music, according to information given out by Richard Copley, his manager, in New York. Returning from a summer in Europe, Mr. Salzinger will be heard next season with the Philadelphia Civic Opera Company. He is booked to appear in the Philadelphia première of Strauss' "Feuersnot."

### "Golden Horseshoe" Opera Box Appraised at \$120,000

BOX 12 in the "Golden Horseshoe" of the Metropolitan Opera House figured last week in the appraisal of the estate of the late Henry Clews, banker, many years its owner. Though the estimate submitted by the estate on its value was \$100,000, based, as announced, on the sale of Henry Frick's box to Judge Elbert H. Gary for that sum, Deputy Tax Commissioner Stephenson fixed its valuation at \$120,000 on statements in an affidavit by Frank Dodd, secretary of the Metropolitan Real Estate Company.

# What a "Curtain-Privilegist" Saw at the Opera

By STANLEY OLMS TED

**I**HEY call it "The Curtain Privilege" behind scenes at the Metropolitan Opera. A classic of their argot, the designation is yet literal. The Curtain Privilege is a favor. It is awarded by the backstage management to two men at every performance. It permits its chosen to hear most of the opera from cosy seclusions right and left of the proscenium. The pair of them may even see some of the show. They may watch such portions of the spectacle as may transpire well down stage, on the opposite side.

A boon indeed. For your operatic extra-man is, you may always be sure, an opera enthusiast. If he were not he would not donate so many hours, in a highly unionized working-man's country, for so little of that brand of compensation likely to be uppermost in the American working man's mind. I speak of course of the regular—the extra-man whose attendance record would earn him an illuminated text card, were the Metropolitan backstage a Sunday school. With the whilom undergraduate or modernist painter from Chelsea or Morningside areas one is not here concerned. He dons a costume for the price of his coffee and doughnuts to see what Grand Opera feels like. Such an experimentalist doesn't deserve The Curtain Privilege and he doesn't get it. When his presence is not synthetic in the public picture on the open stage, there are orders which hold him in inviolate if herded privacy. He is kept below stairs.

You hear only *fortissimi* passages and percussions, below stairs. Perhaps, now and then, a top note from some one of the more determined sopranis.

During the first Metropolitan season of *Diva Jeritza*, which by some fortuity happened to be the last one of *Diva Farrar*, I was awarded the Privilege with more appreciative regularity than in seasons preceding when the prize had alternated with evenings of disturbing exits and entrances. Tantalizing sequestrations in basements under the boards. Costumes varying from monotone to motley, but invariably very warm. In that final, now historic *Farrarian* year, the Privilege was mine for a preponderant number of the two hundred odd performances, though I nearly lost it by delegating a deputy for certain "Butterfly" matinées, too often repeated. My partner in the arrangement is however still at it.

In their purely manual aspect, the duties of a holder of The Curtain Privilege are simple enough. After each act of any opera billows of yellow brocade come together gracefully and close away the stage. Almost immediately they re-open half way, disclosing a drop screen of ingenious mechanism. Painted folds, simulating silk, are pinned behind, by an iron crow-bar, to a cut-out of other painted draperies, richest fabrics, held voluminously back by ropes of gold. Your official function is to help lift out the crow-bar and then hold the hindmost screen away from the cut-out screen, thus maintaining an aperture through which singers may emerge and bow, smiling, to the audience.

## A Compelling Tradition

Whether the audience is eager or apathetic has little or nothing to do with the tradition. No act of any music-drama ever silences on its finale without "curtain calls." Not, at least, at the Metropolitan. In devious hinterlands of the vast auditorium are scattered pairs of hands, well organized, ready, if must be, to go strenuous. Should these hands, by any miracle, ever go consonantly mute, the crow-bar would be unpinned just the same—the cut-out would be held, just the same gaping to a songster-sized passage-way. By that manipulation alone, applause is always to be conjured from somewhere. When applause is dull the obvious remedy is to put your back to the thing, stretch your good arms further, and widen the aperture. Broaden the hint...

You come upon the first instance of the tact and perspicience that may be brought to the Curtain Privilege job. Simple enough, on its manual side, as

has been observed. But the arm-held opening for a first tenor's or a prima donna's triumph is not unlike a mammoth bird's maw, to be adjusted inversely to the size of the worm. And there are other phases of finesse whereby one holder of The Curtain Privilege may differ from another, and the fittest ex-

pression already over-charged...

"Why do they want me at all?" I have heard Geraldine Farrar sigh, reticent, tarrying, as the demand for her grew more and more urgent. "It has seemed to me tonight as if not a single note of song were left in my body."

If only for her self-analysis, consis-

up, boys—it's a hungry woman that's waiting to get through her night's job!"

She meant it. On days when she sang she ate nothing until her work was behind her. "If ever my appetite isn't good you may be sure I'm touching bottom," I've heard her explain. Now and then she would put down a firm foot: "No more curtain calls tonight. Haul down the old asbestos and send 'em home. There's a chop-steak sandwich in my dressing room and I hear it calling me."

## A Touch of Ritualism

But the especial thing, from our Curtain Privilege angle, was her consideration, never altered by indisposition or self-disappointment, for us who held aside the heavy drop after lifting out the iron crow-bar. She had a way of thanking us. It was done as prettily as were we two Sir Walter Raleighs spreading velvet cloaks for her to tread upon. To us, nothing seemed more natural than that flowers should be hurled at her, as invariably they were, from somewhere far up in the balconies. A forbidden practice, to be sure. But who could know who did it? Soft violets, heavier roses—they came down on the stage with the velocity of bullets. A perilous tribute for the singer, one would suppose. But Miss Farrar's never absent retinue—has anyone yet forgotten the "Gerry-Flappers"?—had trained as expert pitchers. Knots of orchids, nose-gays of camillas, whizzed in curves professionally deft, directly to her feet, missing her toes by merest inches—just far enough to permit grace in the curtsey when she stooped to conquer, as she captured the floral emblem. Never absent from the middle of one of the foremost rows, was a father who had been a major-league pitcher in a day of his own. About it all was a touch of ritualism, something of the symbolic.

And if you looked longingly at a rose, when "Gerry" glided by you between her curtain calls, she would pause, letting the public wait while she pinned one in your livery button-hole. If a stage-hand had a sick wife or child or mother, she brought armsful to him at the end of the opera, after the asbestos had been lowered: "Tell your little boy Miss Gerry sends them to him and orders him to get better at once!"

A pretty formula. No doubt hastening many a healing.

## Contrasts with Spice

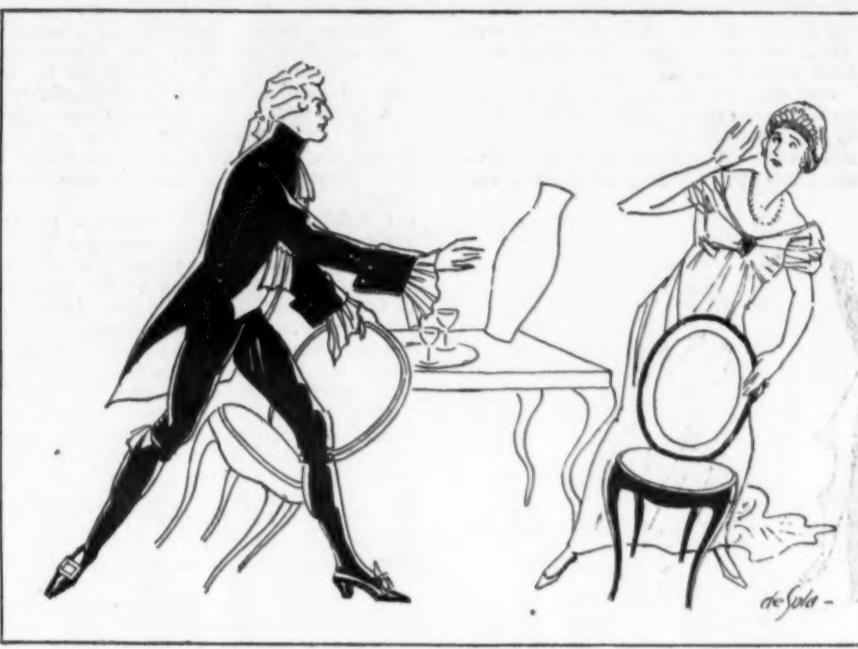
There were, of course, the contrasts. In them lay the punch; the variety which adds spice.

There was, for instance, the lady who had joined our ranks—yes, all is *our*, *us* and *we* in this back-stage democracy!—who had joined our ranks, I say again, after a brilliant earlier career in a very different field. Her voice was glorious, and is. Memory reconstructs her, however, at a no doubt trying period when she was adjusting herself to novel and unaccustomed surroundings. "Here, there! get out of my way, won't you?" she would cry, apparently flurried, as we held the curtains at their widest, striving to be in her way as little as we possibly could.

"She's new at it," an usher from out front would pause to condone as he passed on his way to deliver a note, or a card, at a dressing-room door. "She's workin' hard tryin' to learn to act as good as she can sing and it makes her noyvous."

It is indeed a democracy in which that singer who would be haughty must be hardy as well. Stage artist and opera artisan—they meet and mingle, nor is anybody expected to be proud. If anybody tries, or seems to try, to be so, it is the artisan rather than the artist who can quickest "get even." There are various small ways...

I recall the first season of—but obviously her name must not be given. An incredibly lovely lady. Her success had been electric and instantaneous. But among the stage helpers had spread the legend that she deemed herself somehow



"To! blondina! mia non sfugge me—per Dio!"  
"Aber wirklich, mein Herr—ich verstehe kein wort—kein wort—!"

tra-man keep longest grip on his distinction.

## Camouflage in Livery

It may be added in passing that he is required to wear a yellow livery. Inexpert in sartorial genesis, I was never able to decide whether this primrose uniform was in replica of George Washington issuing his proclamation of retirement, or Louis Seize in matutinal off-dress. Certainly the color, matching all contiguous draperies, guaranteed your inconspicuousness. Only the emerging soloist is meant to be seen. If by chance your tired arm, loyally enlarging the opening between the painted drapes, should falter into

some area of visibility, it is an accident of slouchy technic. . . . There can be no doubt that your Curtain Privilege costume was selected by the same foresight that moved our Government to maintain an expensive Bureau of Camouflage during the war.

You will expect opportunity for closer studies in singer psychology. You will not be disappointed. The big yellow curtain has fallen. Before they push past you, as you hold back the screen, there is the moment of intensive reaction from the strain and excitement of perhaps the most nerve-wearing task in the human category. Before they elbow their way by you, to present themselves, all graciousness, in the vertiginous glare, there is the brief interim of recovery and adjustment. Operatic "temperament," plain human nature, stands stripped, fleetingly revealed in the altogether.

As a Curtain Privilegelist you see what no audience can ever see. You witness either admirable self-control or signs of that intensive irritability which is but a rind of the goading fear, the eternal terror, in which such favorites have their being. With a suavity, meant or mimed, I-thank-you's must be bowed to an ever problematical public. But before he (or she) comes up smiling he must banish the agony of that giddy bâton-beat when he failed to catch the prompter quite quickly enough. That hideous moment when his voice wavered, however imperceptibly, on the high B Flat, must be dropped like a leaden pellet into abysses of Freudian memory-



the opinion of many, of all the Unseen Stars, of which there is another unpeanled galaxy. As the Sheriff of Nottingham admits about himself, somewhere in a De Koven operetta, Phil never yet made one mistake. Some day his story may take on the aura of legend and be heralded in a fable. As it is, most of us have heard how in a record covering hundreds of operas requiring a range of items that would stock a department store, he has never once forgotten, overlooked or misplaced the smallest object necessary to the business of the least insignificant scene. He has never failed to lay ready the little riding crop, or plate of fried eggs (inverted canned peaches on an oval dish for Scarpia's supper during Tosca's aria), or paper of pins, for sartorial accidents, or cigarettes for Suzanne.

It was our custom to look upon Miss Farrar, who made a point of such personal camaraderie with all of us, with a certain proprietary sentiment. She would breeze in upon us. "Well, here I am again," she would announce. "Hurry



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# Parting the Curtain for Stars to Bow

[Continued from page 3]

superior. They were merciless about it; narrow, of course, with all the readiness of uncharitable *esprit du corps*. She was beautiful, an utter stranger, and had not three words of English, to say nothing of Italian or French. Naturally, therefore, she rarely spoke to any of the several horny-handed who lacked her own medium of speech even in this polyglot assemblage. Stage-hand community opinion voted her "up-stage."

And so—one evening, as the yellow brocade closed on the act, and she righted herself for her curtain-calls, a powerful spot-light fell upon her. An accident?—oh certainly!—the mere awkward jostle of a blue-denim elbow. She was wearing, as it happened, a shrouding shift of sheerest silk, white, long-lined, diaphanously clinging. Like an X-ray, like poignards of search-rays, the spot-light sizzled down—and over—and through!

Nobody could be blamed or reproved and there were prompt apologies, prompt snuffing of the ohms. But somehow this sort of thing kept happening, every now and then.

It happened no more after that first season. By the following year, the lady had learned more English, and some Italian; perhaps, too, she had absorbed more of the spirit which is here traditional. They tell me she is as popular among them now as Miss Farrar used to be—or almost.

But the moral is plain. However great or beautiful you may be, it is better to be neighborly, here in this region of baby-spots and trap-doors. It is better to breeze your sociable "good mornings" and "good nights" even to the scrub-woman. Who knows? She may have a nephew, or even a son, among the electricians in the flies.

## When the Tension Shows

This is an amiable reminiscence. It need not be clouded with souvenirs of those who took their curtain calls, well-nigh invariably, in a manner proving the tension under which they labored. No roses from them, needless to say; not even a faded forget-me-not.

And were I to gossip of the lady who used to blaze at us, "You two! Get a move on you! You needn't take all night!" it would not be quite fair. Under ordinary circumstances this lady is charming enough; witty, refreshing, with a judgment as canny as that of the keenest business man. Long ago indeed, they have all grown to understand her—holders of the Curtain Privilege, wardrobe mistresses, shifters, carpenters. Madame is simply that way on nights when she works, and that's all there is to it. As for the half-dozen call-boys who, by a safety-first arrangement, must tap, one after another, on all dressing room doors, warning the principals to be on time for their entrances—they too understand. That is her primest annoyance when she is wrought up; this succession of call-boys. They dread it, perhaps; they tap more than hesitantly when they come to her door, and persuade or bribe each other to do it for them. But they swap jolly stories about it afterwards.

For my part, I found her always exhilarating. She would brush me aside like a Juggernaut with a Jovian Scowl, to emerge on the stage intrepid and radiant. At bottom she was the rather wistful *déillusionné*, striving with every atom of her force. Sophisticated too. Courageously cynical. Undeceived by that sometimes too scattered clapping, like little broken rain-gusts. All success is equivocal.

Toward the close of that first-Jeritza, last-Farrar season, there was an unfor-

gettable little incident. Phil Crispano and his henchmen were busy with first-act props for a matinée. There was plenty of time. In my Louis Seize coat and knee breeches I ambled toward my privileged cranny. And lo, close at hand stood our latest prima-donna. She, none other!—the mystical, all but mythical Jeritza, of dressing room seclusions; rarely glimpsed by anybody save when at work on the stage, or coming to it, or hastening from it.

There she stood, in her *Tosca* gorgeousness, chatting with Mike O'Flaherty, in his overalls!

Later that afternoon, Mike explained to me, proudly, in husky whispers, while



only a few feet away the lovely Viennese lashed a packed audience into transports, as with a scorpion of spun-gold and azure.

"She was after practisin' her language lesson," Mike whispered to me. "She was after tryin' to tell me how this is the fir-rst day she's got far enough along to thy it out on the any of us!"

A few moments later I was holding open the painted drapes for *Tosca* the heroine, and *Scarpia* the villain, and *Cavaradossi* the lover. Friendly blue eyes smiled toward me, from under blonde locks.

"Howdy-do-do!" greeted *Tosca*. "Good progress in d' Englisch I make. Now I can you t'ank. Ver' fine day—say it wis flowers — goo'-bye — howdy-do-do! — Not?"

## Why Scotti Talks

Her Italian, too, had been scant. For that New York *Tosca* in the original text, and not her accustomed German, the Italian phrases had been memorized syllable by syllable. As usual, Mr. Scotti was the *Scarpia*. Nobody had forewarned Mme. Jeritza of his histrionic habits. It is his custom to improvise speeches (naturally in his native Italian) for the character he is assuming. These speeches are inaudible to any save the nearest fellow-players. But they are Mr. Scotti's way of "keeping inside the skin of the part"—one of his ways.

There had been no rehearsal before their first joint public appearance. In the famed second-act scene between them, Mme. Jeritza grew all but hysterical, at what she thought must be Mr. Scotti's hissed imprecations of annoyance, or impromptu direction, or both. It was hideously plain to her that he didn't like the way she was doing it.

*To! biondina! mia non sfugge me—per Dio! (Now! you dizzy blonde! I have you in me power. Egad!)*

Strictly the black-hearted *Scarpia* speaking. Mr. Scotti, in his proper person, was for that moment non-existent. And yet—

What was this savage Italian singing actor trying to make her do? What instruction of stage business was he hurling at *Tosca*'s stricken head? Why should he choose this moment of all others—eight thousand eyes looking on!—to call her down about it?

*Aber wirklich, mein Herr—ich verstehe kein wort—kein wort! (But really, dear sir, I don't comprehend—I don't comprehend!)*

Mme. Jeritza kept pleading it under her breath whenever she could—her own very real tears mingling with the stage-*Tosca* tears.

It must have been rather an ordeal, at that! I suppose it was all explained, if

tardily. In time they were to be the best of friends.

Curtain Privilege memories of Caruso date earlier than these. They are nearer to importance as history. Will his name be any less soundful in the ears of future generations than that of Leoncavallo, who wrote the "Ridi Pagliaccio" which still carries the Caruso voice to outermost humanity, via the phonographic disk? Cast about for a precedent. Is not Jenny Lind's name fully as well remembered as Rossini's or Donizetti's?

A man who bound literal thousands of people to himself by little acts of thoughtfulness, the Caruso we knew behind scenes was of course everybody's friend.

I held the Curtain Privilege on that much-written-of night when he fell on his face, after the stage executioners had turned their musket volley upon him at the close of "*Tosca*." Simulating the bullet-punctured *Cavaradossi*, he had pitched himself forward with immense zeal. He hit the stage, nose first.

It must have been physical agony. Emmy Destinn, the *Tosca* of the evening, committed her stage suicide by jumping from the ramparts and then ceased to be the stage sweetheart. She turned all mother to a big overgrown boy in pain. Arms about his shoulders, staunching the copious blood with her filmy handkerchief, she implored him to ignore the curtain-call tradition this time. Nobody need take them since the great Caruso should not! She would gladly cut her own! Mr. Guard could go out and explain!

Omit the curtain calls with his public cheering him like that? Caruso would not hear of such a thing. With Mme. Destinn he went out to acknowledge his plaudits, holding one hand to the horribly bruised nose.

"I hope the good people don't think I mean they don't *smell* good!" he joked as he followed her off. Then the pair took a second curtain-call—but not a third. The great tenor suddenly crumpled, collapsing.

Meanwhile, an audience, accustomed to big-boy Caruso's frequent prankishness, interpreted the nose-holding as a pantomime implying his estimate of his own performance. Everybody laughed, shouted, gleed. *Ridi Pagliaccio*—to be sure! Down near the stage somebody called aloud: "Aw, it wasn't quite as bad as all that, old dear!"

## Taking Calls Sadly

But now and then, in days a little before the beginning of the end, he took his curtain calls very sadly.

I recall the three or four times when he sang that newly studied rôle at which he worked sweating blood: Charpentier's "Julien," sequel to the more famous "Louise." Italian though Caruso was, he yet adored this essentially Gallic conception by a dyed-in-the-wool Parisian. Here all was idealism and abstraction. The Caruso vision saw it. The Caruso voice and personality—mighty as was the former of these—could not render it. In "Julien" he had fallen foul of the bar sinister dreaded by every artist—the discovery of lurking limitation, banning universality even to the greatest. Or was it merely that already, unsuspected of himself, physical health was beginning to fail him?

"Julien" was given but three times, I think—four times at most. At each of the few presentations, discouragement thickened about the man, like a gathering fog.

Only by praising and comforting and urging could Miss Farrar induce him to go before the curtain with her at all. Her part in this opera was the composite *Louise*, a protean figure of *Julien's* poetic vaporings, altering its identity entirely in each of four acts. How magnificently she met its exactions with the finest work of all her career, she herself has never realized, even faintly. In her autobiography, published a few years ago, Miss Farrar reveals an unhappy complex—that of reckoning the highest inspiration or attainment in terms of its success with the public.

Her finest, subtlest, most difficult things seem to have gone quickly cold in her estimation, whenever the mixed audiences failed to be obstreperous and unanimous.

But Caruso knew. In this musical abstraction called "Julien" were two ideal-



istic rôles. She had conquered one of them. He had failed to conquer the other.

Long after the audience had gone home from the last of its three or four performances, I saw him standing in the wings, alone. Approach him? Congratulate him in the stale old way? Something held me back. And then I saw that he brooded, unseeing.

"No more Carus' . . ." he was muttering like a sigh. "Poor old Carus' . . .!"

Since his death five years ago, perhaps since a little before it, every tenor has aspired to be known as "Caruso's Successor." Caruso, as everybody recalls, would sometimes boast of his vocal pre-eminence, naively, ingenuously, with the delight of a school-boy who owns a flicker. Yet Caruso remained unique in his essential modesty—his unsparing self-criticism, coupled with self-exaction.

I recall, from Curtain Privilege days, a singer-man who was an excellent artist, but in certain respects misdirected. Greatness never occurs in exact duplication. There is a capricious uniqueness to the thing every time it happens. This singer could never, seemingly, get his fill of curtain calls.

## Applauding Remnants

There were always applauding remnants. They dwindled at the very end to a scant dozen or less, willing to stay all night, it would seem; ready at least to keep the curtain calls going until every last singer had wearied and the asbestos was ordered to be lowered. Only the lowering of the asbestos could drive such bitter-enders away.

I have seen the ladies of the evening's opera-cast desert this singer one by one. (Yet they will tell you that women are vainer than men!) One by one I have seen them glide or trip away from him to their dressing rooms. "Help yourself to the rest, old dear! Go as far as you like!" they would call back to him as they vanished.

And conscious neither of humor nor irony, this grave gentleman would go on taking curtain calls in magnificent solitude. After all, was it not his due? Out just across the empty orchestra pit the industrious bitter-enders would shrink to three, to two, to—

But when only one was left to receive the courtly salutation the Asbestos Privilege was conceded. And two tired lackeys, in yellow Louis Seize tailcoats, ceased swearing under their breath.

## Engagement of Boston Musician Is Announced

BOSTON, July 2.—Mrs. Abbott D. Whiting of Belmont announces the engagement of her daughter, Martha Adeleine Whiting to William Belknap Burbank of this city. Miss Whiting is a graduate of Simmons College and is president of the alumnae association. Mr. Burbank was graduated from the New England Conservatory as piano soloist and organist. He has filled the posts of organist and choirmaster of St. Paul's Church in Brookline, and pianist for the Apollo Club and the Handel and Haydn Society. He is instructor of music at the Belmont Hill and Longwood Day schools. The wedding will take place in August.

W. J. P.

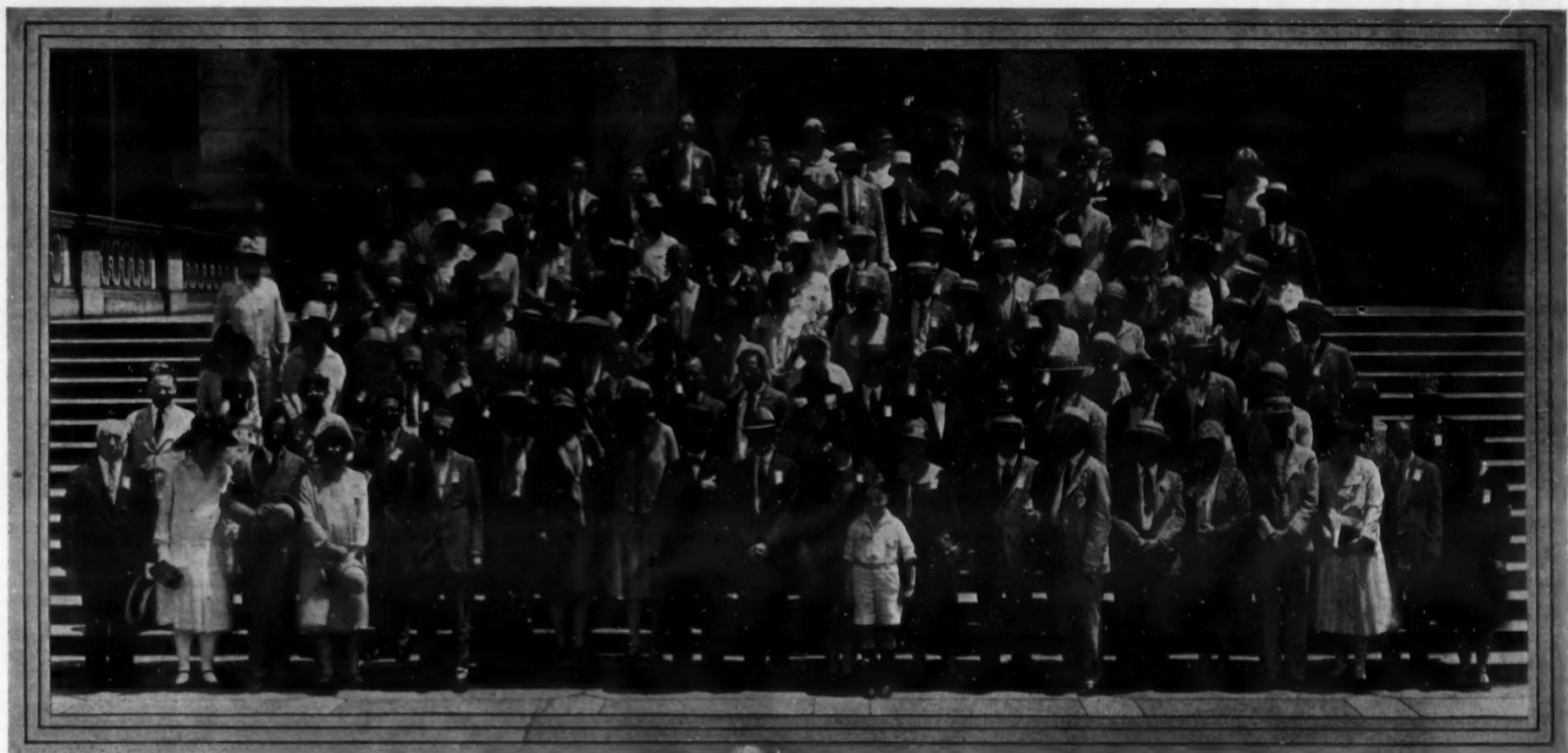


deceived by that sometimes too scattered clapping, like little broken rain-gusts. All success is equivocal.

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# Organists Record Progress at Washington Convention



GUILD MEMBERS ASSEMBLED IN THE CAPITAL

The Photograph, Taken on the Steps of the Library of Congress, Shows Representatives from a Number of States Who Attended the Sixth General Convention. Among Those in the Front Row Are Frank L. Sealy, of New York, Warden; David Williams, of New York, Sub-Warden; Oscar F. Comstock, of Brooklyn, Treasurer; Adolf Torovsky, Dean of the District of Columbia Chapter and Host to the Convention; Rollo Maitland, Louis Potter, Charles A. H. Pearson, Charlotte Klein, Lillian Carpenter, Eda Bartholomew and J. Norris Herring.

**W**ASHINGTON, D. C., July 2.—Projects to advance the music of the organ were prominent in the discussions held by representatives from more than a dozen States and some seventy members of the District of Columbia Chapter, in the sixth general convention of the American Guild of Organists, which began on Tuesday morning, June 28, at the Church of the Epiphany in this city.

Frank L. Sealy, warden, opened the convention with a discussion on "Organ Recitals," a subject on which numbers of the delegates present made impromptu remarks. Mr. Sealy stressed the point that "organ recitals are not as generally popular as piano and vocal recitals," owing perhaps to the prevalent impression that the organ was primarily a church instrument. A possible reason, suggested by Rollo Maitland, of Philadelphia, was that organists seemed to make up programs which suited their own tastes rather than that of their listeners. Louis Potter said that organists needed more publicity and shorter, better balanced, programs. Others suggested that the recitals given on motion-picture organs were more popular because the public might applaud, and the nature of the programs could be lighter. With some 200 members in attendance at the convention, there was much material for discussion from all corners of the United States.

A recital was given on the organ of the Epiphany Church by J. Norris Herring, of Baltimore. He played works by Franck, Saint-Saëns, Vierne, McKinley and Bird.

#### Music in Churches

At the afternoon session on the opening day there were addresses by Dr. Frank McKibben of Baltimore, and Reginald McAll of New York, president of the National Association of Organists. Mr. McKibben emphasized the importance of music in connection with worship in churches.

"The music should fit the season of the church year," he said in part. "Ministers and organists should cooperate in the selection of music for all services." Mr. McAll spoke on the subject of hymn books.

Eda Bartholomew of Atlanta, Ga., gave a recital at the Epiphany Church.

Features of Miss Bartholomew's recital were works by Felix Nowowiejski, Carl Putti and Louis Thiele.

A second recital was given by Lillian Carpenter of New York on the same organ. Miss Carpenter played the Franck Chorale in A Minor and works by Rheinberger, Bach, Widor and Guilmant.

An impressive service was held in the Epiphany Church on Tuesday evening,



Frank L. Sealy, Warden of the American Guild of Organists, Who Opened the Washington Convention

when the service was intoned by the Rev. George F. Dudley, sung by the Epiphany Choir and played by Adolf Torovsky, organist and choirmaster of the Epiphany Church and dean of the District of Columbia chapter. The choral music included "Psalm 150," by César Franck; "In Him We Live," by H. Leroy Baumgartner, a number which won the American Guild of Organists' Prize in 1924, and the anthem, "O Trinity of Blessed Light," by Percy N. Cox, a member of the local chapter. The soloists were Nancy Williamson, contralto, and Louis L. Annis, tenor. There was a reading by the congregation of the "Declaration of the Religious Principles" of the Guild. The members

of the Guild, in their red-hooded robes, made an impressive appearance as they marched to their places at this service.

#### Program at Congress Library

Carl Engel, chief of the Music Division of the Library of Congress, welcomed the members of the convention at a program given in the Chamber Music Auditorium, the gift of Mrs. Elizabeth Sprague Coolidge. He spoke of the collection of rare old organ scores, and the special Beethoven exhibition, which the Music Division had on display for the visiting organists.

Mr. Engel then introduced Charlotte Klein, a former Washington organist, who had just returned from residence in Florida. Miss Klein played an interesting program on the "chamber music organ" in the Auditorium. The high light of her program undoubtedly was the Bach Prelude and Fugue in A Minor. In response to applause, Miss Klein repeated the last number of her program, Marcel Dupré's Fugue in G Minor. The Guild members then viewed the various exhibits in the Music Division of the Library of Congress and had luncheon in the same building.

In the afternoon Mr. Maitland presented a different type of organ recital in the Washington Auditorium. The outstanding features of Mr. Maitland's program were the Fantasie Symphonique for Organ and Piano composed by Louis Potter, formerly of Washington but now of Charleston, W. Va., and Mr. Maitland's own improvisation of a Symphony on four themes which had been selected for the examination tests for the current year. Mr. Potter's composition is very original, having many unusual harmonic effects.

A recital was given in the evening by Charles A. H. Pearson of Pittsburgh on the Green memorial organ at All Souls' Unitarian Church. An unusual number was the "Passion" Symphony, by Paul de Maleingreau.

#### Banquet Is Closing Event

The last day of the convention was given over to sightseeing in Washington and vicinity, which included a trip to Mount Vernon. The sessions closed with a banquet given at the Hamilton Hotel. Speakers at this banquet said that this had been the finest, the most largely attended, the best managed, and the most satisfactory convention which the organization has held. The feeling of cooperation, and the determination "to learn something new, to take back inspiration for the next year's work," they declared, was noteworthy.

Among the members present, besides the entire district organization of some seventy, were: Eda Bartholomew of Atlanta, Ga.; John Cushing, New York; Mrs. R. N. Davidson, Cherrydale, Va.; Mr. Maitland, Philadelphia; G. H. Gray, New York; Esther M. Seeders, Pottstown, Pa.; Raymonde Rapp, St. Louis, Mo.; Kate E. Fox, Watertown, N. Y.; Mrs. Carroll, Baltimore; Howard Thatcher, Baltimore; A. C. Foster, Boston, Mass.; Mrs. Joseph I. Manst, Richmond, Va.; E. Hardy, Buffalo; Estelle McCoy Wetzel, Carlisle, Pa.; Harry W. Whitney, and Maude M. Ottis of Buffalo; H. S. Jefferson, J. Norris Herring and Hedwig Garthe of Baltimore; Mr. and Mrs. Frank A. Neal of St. Louis; Adelaide Lee of Detroit; Mrs. J. F. Apsey, Clara C. Gropel, Mrs. I. R. Mathews and Martha B. Benson of Baltimore; Ruth Sloan, Detroit; Minnie Brendlinger, Pottstown, Pa.; Frank E. Fuller, V. Paul Curran and Lawrence M. Lawler of Youngstown, Ohio; Dr. P. V. Everison of St. Louis; George O. Lillich of Oberlin, Ohio; Miles I. A. Martin of Waterbury, Conn.

Also Herman F. Siewert, Orlando, Fla.; C. D. Irwin of Brookland, Mass.; Mrs. George Warfield of Alexandria, Va.; Homer Whitford, Hanover, N. H.; Percy N. Cox, Annapolis, Md.; Orlando L. Keybentz, Vineland, N. J.; Belle Andriessen, Beaver, Pa.; Della V. Weber, Baltimore; Elizabeth O. Weems, Leesberg, Va.; H. Leroy Baumgartner and H. Frank Brozuan, New Haven, Conn.; Catherine Stoquart and Edith Griffenberg of Philadelphia; Lillian Carpenter of New York; Carrie Hyatt Kennedy and Henrietta Schwartz of Orlando, Fla.; R. L. McAll, New York; Katherine Hammons of Dallas, Tex.; Edith Brown, Houston, Tex.; James Philip Johnston and Charles L. H. Pearson of Pittsburgh.

Also Walter Wisner of St. Louis; Edward G. Meade of Ithaca; Mrs. A. G. Brown of Woodbridge, N. J.; Mrs. M. S. Cline, Govans, Md.; Edna M. Hax, Baltimore; Louis Potter, Charleston, W. Va.; Grace Leeds Darnell, New York; A. C. Greenstein, Chicago; Jane Whittemore, Elizabeth, N. J.; William Timmings, Philadelphia; Lila M. Davis, Easton, Pa.; J. O. Finkhouse, Hagerstown, Md.; Henry S. Fry, Philadelphia; Frank L. Sealy, New York; Raymond C. Robinson; Oscar F. Comstock, Brooklyn; Frederick S. Smith, Jenkintown, Pa.; Mark L. Davos, Easton, Pa.; Adolph Stelterman and J. H. Stelterman, Memphis, Tenn.; C. C. Kilgen, St. Louis, and Walter C. Renton, Pittsburgh. DOROTHY DEMUTH WATSON.



# MEPHISTO'S MUSINGS

**When the Line Forms on the Right: Search for "World's Best Tenors" Excites British Scribe to Begin Ballooning Forthwith—Art of Operatic Gesture Has Outlived Its First Expressive Flourish, Reports American Musical Surveyor After Wagner-Gazing in Teutonic Centers—Mussolini Turns His Reformative Attentions to the 3,475,989 Concert Agents of Italia's Realm—Central Lyric Bureau Proposed to Secure Artists' Contracts in That Land, Writes Chicago Opera Manager—Suet and Song—Opera and Symphony Thrive in Northwest—A "Hair-Raising" Anecdote**

Dear MUSICAL AMERICA:

**WHO** are the world's best tenors?" Having delivered this momentous question, I think it might not be unwise to barricade myself at some inaccessible point, such as Terra del Fuego, Madagascar, or farthest Saskatchewan—in order to escape the possible rush of applicants. Though the vocal giants themselves would doubtless show becoming modesty by nominating their colleagues (as, recently, John McCormack and Edward Johnson did) I am afraid their admirers might use more violent forms of conversation.

But the question was prompted by another of those frequent public statements by Sir Thomas Beecham—who, we are promised, will be in our midst next winter. Sir Thomas declared without qualification that "British tenors are the best in the world." I have reason to think that he was not referring to such departed giants as Sims Reeves or Edward Lloyd, but those in the flesh—and some who are counting calories.

Thereupon, the music critic, Richard Cappell, of the London *Daily Mail*, made up a list of his nominations for the best in several countries. It runs as follows:

Italy: Beniamino Gigli, Lauri Volpi, Aureliano Pertile, Martinelli.

United States: Mario Chamlee, Charles Hackett.

France: Paul Franz.

Belgium: Fernand Ansseau.

Denmark: Lauritz Melchior.

Greece: Ulysses Lappas.

Spain: Miguel Fleta.

Poland: Kiepura.

Jugo-Slavia: Pattiera.

England: John Coates, Alfred Piccaver, Tom Burke, Walter Widdop, Frank Mullins.

Scotland: Joseph Hislop.

Wales: Ben Davies, Tudor Davies.

Ireland: John McCormack.

With some of these choices, I feel, there would be little dissent. About others—I am not so sure.

To be sure, it represents the critical sifting as it has taken place in the mind of a British reviewer, given the opportunities to hear what the British musical seasons of recent years have provided. Which is another proof that musical criticism is, after all, a relative matter—entirely at the mercy of chance, experience and of fortuitous comparisons. An unheard tenor is for a reviewer no tenor at all. These are not the "world's

best tenors" without qualification, but the "world's best tenors that London has heard."

**N**OW, I think one might say with justice that London's musical life—though wider of scope in some respects than our own, since it is more accessible to the Continent—is not now so brilliant in its standards of performance or so rigorously competitive as that of New York and Chicago. Its taste may be more conservative, but also much more tolerant of relative mediocrity.

On the other hand, I am surprised that one at least of the Italian tenors whom we are accustomed to think of as among the best is lacking from the list. In France, I am puzzled, for instance, by the absence of Muratore's name, while the to-us-unknown artistry of Paul Franz (reported as an artistic singer by visitors to Paris) is alone mentioned. Is the absence of Germany and Austria intentional? This list, coming directly after a German season at Covent Garden, is rather significant. Or is it taken for granted that all Teutonic tenors are bad singers? The Canadian, Edward Johnson, McCormack's nominee, seems an unknown quantity to Mr. Cappell. No American list could thus ignore him, and there are at least two excellent American leading tenors whom he has overlooked.

As for the six or more in the list who have had an American hearing without wringing hysterical eulogies from our reviewers—about these, in the words of a colleague, "I will say nothing."

**W**RITING to the *Nation* about opera in Germany, Henrietta Straus complains of the "static" aspect of Wagnerian productions. "Even the acting has resolved into postures and meaningless gestures," she says. "And all this has come about, not because Wagner willed it so but because music critics use their ears but not their eyes. The result is that not only Wagner but all opera has suffered from it."

Now I submit that the cause of Miss Straus' complaint is not so much a lack of change, as change of a pronounced kind, *viz.*: a possible return to standards that prevailed before operatic acting became the comparatively fluent thing it is today in such opera houses as the Metropolitan. Postures and ambiguous gestures were the style in a period of operatic development that preceded the present. Walter Damrosch spoke of this in his book of reminiscences, citing the histrionic accomplishments of Lilli Lehmann, whose habit, he said, it was to stand still in statuesque fashion and in a manner that has now fallen into disuse. Surely, if any singer knew the Wagnerian traditions, it was Mme. Lehmann!

Much less stress was commonly placed on acting in the "good old days" of opera than in our little hour. An impresario of long experience brought this sharply to my attention once, when discussing a review of one of his productions.

"Things are so different from what they used to be," he said. "I notice that your critics often begin a criticism of a certain artist by reference to his concept of a rôle. In my younger days, that was seldom, if ever, done. The critic wrote about the star's voice, technique and all that sort of thing. If he mentioned the acting side of a performance, such mention was comparatively incidental."

Obviously, this altered method of approach to a performance was due to the fact that critics used their eyes as well as their ears. I gather from Miss Straus that scribes in Germany may be describing an arc of the circle which some historians tell us is inevitably trod by all mankind.

**R**ECENTLY I passed on to you some of the observations Herbert Johnson, manager of the Chicago Civic Opera Company, sent on from Europe. Here are some more. Sandwiched in between his sunlit days of wheat-farming, his starlit nights of deep meditation, his auto rides and his bomb dodging, the indefatigable Benito Mussolini has managed to find time to include music on his list of improvements. Not that music itself needs improvement. Even *Il Duce* would hardly be so presumptuous. It is the musical agents who overrun Italy who are bothering the Dictator. And well might American pseudo-artists, and those others who are merely advanced pupils, rejoice. No longer will the lamb of music be allowed, all unsuspectingly, to follow its nose to the slaughter-house, there to be plundered mercilessly, given a débüt, allowed to sing important rôles for which he or she is poorly

equipped, and shipped back home to impress the home-towners with an Italian appearance. No indeed, not unsuspectingly. The criticism of this sort of thing that has buzzed in and out of American sewing circles and drawing rooms to the discredit of Italy must have reached the keen ears of Mussolini, for, so Manager Johnson tells us, the government is reported to be closing all the agencies with a view to establishing a central bureau at Milan with branches where needed, to serve the interests of the public, the impresario, and the artist.

"Musicians in other branches," Mr. Johnson says, "count but little in Italy. Concerts, such as are heard in every small cultured American town, are a rarity, and as for symphony, only one orchestra throughout Italy aspires to that title. On the other hand, opera houses abound and there is much opera, good, bad and indifferent. Consequently, when music is discussed here, opera is in mind.

In addition to operatic activities dictated by the popular demand for entertainment (and to the Italian no other form of public entertainment is quite so important) it must be remembered that Italy is the happy hunting ground of the would-be artist—the clinic where the great-in-the-making try it on the dog. This circumstance has made Italy a paradise for musical agents, and their number has become legion. Some afford legitimate service to the clients they represent, and there are others who are little more than parasites. Unfortunately the latter have grown into a small army, whose predatory practices have led to the reforms just mentioned.

This should be of more than passing interest here at home where many of the younger generation who aspire to serious vocal study still have their eyes on Italy as their goal. For under the new order of things a contract is likely to be an exact exchange of values; to mean precisely what is set forth in the context; and abruptly to end the power of the impresario or conductor long since used to "protest" an artist at will. Both parties would do well to think twice before signing the dotted line, for the Duce of it is that these contracts are not made to be broken.

**J**UST by way of seeing that the central bureau at Milan has plenty of casting work to do, Mussolini proposes that all theaters throughout the country shall open and operate and serve at least three different operas. This, in order to create increased demand for the services of artists. Three operas a season sounds like a meager allotment to us who sometimes hear twice that many in the same numbers of days. Mr. Johnson observes, however, that things are quite different in Italy:

"Operas here are prepared in a leisurely manner and are given long 'runs,' with an occasional change for relief. This method is responsible for a few very successful operas, such as are given at La Scala in Milan, but on the whole the standard of opera throughout Italy is such as would cause Chicago audiences to protest with hisses and boos without any governmental invitation. This comparison, with a few notable exceptions, will stand for Europe and, for that matter, the wide world. Few centers throughout the globe enjoy such performances as are taken as a matter of course at home. Any number of communities enjoy some specific advantage in some special direction, but judging performances as a whole they are as a rule totally unacquainted with anything comparable with the performances given day after day and week after week by the two great American lyric organizations.

"Italy, despite abuses practiced upon many students and the widely known tendency of organized parasites to prey upon the singing Yankee, continues the great post-graduate school and proving-ground for American singers," the Chicago manager observes, "and probably it always will, a prediction not likely to be hampered by Mussolini's sensible program of reform."

That preparing for grand opera is an expensive experience at best is illustrated by the following tale of a writer who would be a singer, also. "This American," says Mr. Johnson, "enjoys some reputation at home as a novelist and feature writer and has knocked about Italy and France three years in an attempt to prepare herself for grand opera. She has a good voice (I have heard her on two previous visits) but greatly needed training and development. During three years she turned out two successful novels and she told me she has three articles appearing in summer editions of American magazines

—all based upon experiences, contacts and observations during her apprenticeship. All the money she had and all her earnings have been absorbed in the struggle, and on the occasion of her débüt in a little interior town her meager resources saved the members of the company from starving when the police closed the performance because the owners of the copyright had not been paid the performing fee for the use of the music.

"This girl said the season just ended was the most disastrous in recent years in Italy, having witnessed a succession of catastrophes among small, poorly financed opera companies in which struggling artists, including herself, sought to gain experience with routined and established artists. Her story sounds like a lurid 'movie' scenario, but it is all true, and it is by no means unique. When one attempts the almost impossible task of earning his or her way the path is paved with disappointments and heartaches."

But why should the author of two successful novels wish to sing?

**M**Y dear friend *Mr. Punch*, who shakes off the advancing years as blithely as a duck scatters globules of water from its wings, quotes a "local" paper as saying: "Miss—charmed the house with her song and *pas de suet*, gracefully performed."

Here, indeed, is a happy thought, worthy of Sir Francis who immortalized the phrase. Proper food for the ear and the palate, delivered simultaneously, is rare. I admit that the gastronomical nourishment in this case appears to have had a slightly negative quality, somewhat like the bananas mentioned in a once popular song; but the fact remains that both esthetic songs and appetite were equally considered.

I have repeatedly felt that usual arrangements for serving music with meals in public dining rooms are inadequate, chiefly because they leave so little to the imagination. The usual procedure is altogether too definite, lacking subtlety. You know, for instance, when the orchestra plays "Un bel di" on the appearance of an entrée, exactly what you are getting, and your adaptive processes cease to function for lack of material with which to be exercised.

But take the case of suet with a song. Immediately, unless you are completely deficient in the art of creation, you begin to conjure up pictures of all the foods in which suet is an ingredient. Rainbow visions of puddings rise, to say nothing of dreams of roast beef, heightened in flavor and richness by the judicious application of little suetty lumps.

And the idea is susceptible, I am sure, of considerable extension. During the height of the season, when crowding operatic performances and concerts step on each other's heels, we might save time by dining in spirit even while *prime donne* at the Metropolitan, or orchestras in Carnegie Hall, transport us to realms of highest artistic altitude.

After this, we may, if the thought becomes rooted in our minds with sufficient depth, refuse to be charmed with not any suet, no matter how charming the singer or how potent the song.

**O**UT of the West one day last week came Karl Krueger whose success as conductor of the recently re-organized Seattle Symphony has been one of the most heartening developments of the year in America's music. Showing no traces of fatigue after nearly three weeks of cross-country motoring, the Seattle dirigent fairly radiated enthusiasm for his far-West symphonists and like almost every other Eastern or European musician who became acclimated on the Pacific slope he was frank to confess that certain misgivings which he had carried secretly with him to his task had been due to a lack of comprehension of the musical culture and background of his Puget Sound clientele.

Mr. Krueger has a specially favorable word for the masculine element of Seattle's rapidly advancing population. He had been given reason to believe that although many of the gentler sex were eager for symphony, their husbands were likely to regard any concert as a martyrdom beyond the right of even the fairest of consorts to inflict upon them. But, Mr. Krueger told me, "you should have seen those men rally" to his concerts. He is convinced that big things are ahead for the Seattle Symphony and I can only hope and trust that he is right.

Besides his orchestral concerts, he undertook a brave venture in sponsoring three performances of *Opera Intime*, and

[Continued on next page]



[Continued from page 6]

although these may or may not have put money in anyone's pocket, they evidently did produce more than a ripple on the surface of the city's musical life. Now, Krueger tells me, he must hasten back to the Pacific Coast to conduct an open air "Aida" in the Stadium of the University of Washington.

That, of course, will be something quite different from *Opera Intime*.

Now, I have nothing against out-door opera except the honking of automobile horns, the tooting of trains and steam-boats, the scuffling of small boys, the spilling of lemonade and the quite common experience of hearing all the brass and none of the strings.

I know there are open-air performances in which some or all of these disturbances are coped with, in one way or another, and I really believe that the others, too, are doing tangible good. But if the sport of outdoor opera becomes much more prevalent than it is, I suspect that we shall find ourselves in the position of the man whose neighbors tune in on different radio stations and insist on putting up all the windows at the same time.

I can imagine, for instance, the feelings of one of those contented cows on a dairy farm halfway between Seattle and Tacoma, if the Anvil Chorus from "Trovatore" floated her way from the Tacoma Stadium at the same time that the Scene of Triumph from "Aida" was blasted in her direction from Seattle.

And, of course, any set of trumpeters who could not be heard at least 36 miles, would be a dismal failure in any outdoor "Aida."

\* \* \*

**I**N opera, as in love, we know, all things are fair. The proverb couples this freedom of action with manoeuvres of warfare, and it may be owing to this that little internecine bouts break out at intervals on the sacrosanct lyric stage. We all remember, for instance, the disturbing spectacle of hot tears that dewed the lashes of a leading soprano from lands not far distant from the Danube when a certain mellifluous-voiced bel canto artist disagreed with her with respect to priority in curtain calls.

But quite different is the case that has come to my ears. At Ravinia, where all artists bask under the humanizing influence of the open sky, there was some actual hair-pulling the other evening, I am told. But—before rash conclusions are drawn—I shall hasten to inform you that it was all in the interests of art.

Two admirable artists occupied the stage—two ladies of eminent amiability—the one in the rôle of the woe-chanting *Aida* (a part in which she is comparatively unique for exquisite, musical song) and the other an opulent voiced and regal *Anneris*. But stage directions are stage directions. Therefore, in the scene where the Ethiop slave bows at the feet of her haughty mistress, the latter seized her by the hair and spun her round, or at least so I am informed. People gasped with surprise—then smiled, as they realized it was only acting.

\* \* \*

**A**T any rate the lovely *Aida* in question may thank Isis and Osiris that her hair, unlike some other stage coiffures I have known, was indelibly and indubitably real, says your

*McPhisto*

Utah Governor Indorses Marine Band Project

SALT LAKE CITY, July 2.—Plans for the proposed marine band were indorsed in a letter received by Charles L. Berry, president of the Salt Lake Federation of Musicians, from Governor George H. Dern. The letter states in part that this would be the only marine corps band in the Rocky Mountain region; that it would offer an excellent opportunity for qualified musicians to undertake patriotic responsibility through service in the band, and that such an organization would also become a source of civic pride.

V. B. H.

### Connecticut State Song Contest Closes in October

HARTFORD, CONN., July 2.—The contest for the \$100 prize offered by Mrs. George Hall, district president of the State Federation of Music Clubs, for a State song to be used at special functions and meetings of music clubs, closes Oct. 1. The Federation's desire to find a State song was given an incentive at the annual meeting in May, when Mrs. Hall offered the prize. Manuscripts are received by Mrs. Albert L. House, 11 Bedford Street, Stamford. Mrs. Frederick B. Granniss, 177 Stillman Street, Bridgeport, answers questions submitted. W. E. C.

## SALT LAKE CITY IS HOST TO "VIKINGS"

### National Chorus of Sweden Gives First Program In Utah

By Viola Browning Hyde

SALT LAKE CITY, UTAH, July 2.—The National Chorus of Sweden, known as the "Singing Vikings," recently appeared in this city for the first time.

Emil Carelinus, its conductor, led the group with great skill. John Johansen, as baritone soloist, was one of the principal attractions of the evening. J. Friberg, tenor, likewise pleased, showing powerful voice of wide range.

The program, sung in Swedish, with few exceptions, was made up of many national airs. First on the program, however, was "The Star-Spangled Banner."

The tone quality of the chorus was exceptional. The voices rang out with pronounced clarity and with much volume. They were as musical when singing fortissimo as when singing pianissimo. Their voices were also blended admirably, giving a fine symmetry to the general effect.

The appearance of these singers was visually, as well as orally, pleasing. They wore full dress, with seamen's white caps. Upon first coming to the stage, they carried American and Swedish flags. Dr. George Thomas, president of the University of Utah, under whose auspices the "Viking Singers" appeared, welcomed them.

When the chorus left the Auditorium, crowds lined up outside, cheering as the singers passed by.

### "TOSCA" AND "HANSEL" ARE SUNG IN CINCINNATI

CINCINNATI, July 2.—"Tosca" and "Hänsel and Gretel" were the alternating operas given during the week by the Cincinnati Company.

The former was sung on Sunday, Tuesday and Thursday evenings. Helen Stanley, as guest artist, made a fine impression as *Tosca*. The "Vissi d'Arte" aria was acclaimed a gem of vocal expression.

Forrest Lamont was a satisfactory *Cavaradossi*, and Joseph Royer in the rôle of *Scarpia* was commended.

The Humperdinck opera was given Monday, Wednesday and Friday evenings. In it were heard Cara Ginna, recently returned from France, and Irene Pavloska. Both were excellent in the title rôles. Constance Eberhardt and Charles Hathaway were also praised for effective work.

GRACE D. GOLDENBURG.

Cincinnati Club Women Honor Emma L. Roedter

CINCINNATI, July 2.—A testimonial dinner was recently given to Emma L. Roedter, who has retired after sixteen years as chairman of the music department of the Cincinnati Woman's Club. Addresses were delivered by Nina Pugh Smith, critic of the *Times Star*; Lillian Tyler Plogstedt, critic of the *Post*, and William Smith Goldenburg, critic of the *Enquirer*. The speakers were introduced by Minnie Tracey. Greetings were extended by Mrs. Earl Galbreath; Mrs. Woldgemuth, newly-elected president of the Woman's Club; Louis Ehrgott, Clara Heflebower. Mrs. Adolf Hahn and Burnett Tuthill. Poems were read by Mrs. George Elliston and Mrs. Wilmer Crawford. G. D. G.

## Canada's Jubilee Hymned by Carillon



Parliament House at Ottawa in the Tower of Which a Large Carillon Has Been Installed

OTTAWA, July 1.—With a notable historical pageant depicting the progress of the Dominion, the three days' celebration marking the sixtieth anniversary of Canada was opened today. An audience estimated at 75,000, from all parts of the Dominion, the United States and other lands, was in attendance. The dedication of the new carillon—recently installed in the tower of the Parliament Building and said to be the largest in the world—was the initial event of the celebration. The

ceremonies in the grounds of the Parliament Building were opened by medieval fanfares, played by Princess Louise's Grenadiers in the tower. The Prime Minister, W. L. Mackenzie King, gave an outline of the Dominion's founding. He presented the electric key block on which the signal was given by Viscount Willingdon for the carillonneur, Percival Price, to sound the first glorious note. The beautiful tones of the bells were heard in the patriotic anthems, "O Canada," "The Maple Leaf Forever," and "God Save the King."

## M'DOWELL FESTIVAL ADVANCES CRUSADE

### Willow Grove Park Is Scene of Program Featuring Young Musicians

By W. R. Murphy

PHILADELPHIA, July 2.—Philadelphia's contribution to the Children's Crusade, by means of which junior musicians of the country are raising a fund to insure the perpetuation of the MacDowell Colony at Peterboro, N. H., took the delightful form, on the afternoon of June 29, of an *al fresco* MacDowell Festival, for which the Philadelphia Music League and the National Federation of Music Clubs were sponsors. A large audience assembled in Meyer Davis' Willow Grove Park for this event.

Mrs. MacDowell had expected to attend, but was prevented by illness. Mrs. Edgar Stillman Kelley, president of the Federation, explained the work at Peterboro. She spoke of the necessity of preserving the colony as an esthetic center and as a memorial to America's most noted composer; and outlined the achievement of the Children's Crusade, in the course of which scores of entertainments have been given by junior members of the National Federation of Music Clubs. All the receipts of the current festival were donated to the Peterboro Fund. Mrs. Kelley announced that of the \$50,000 required, \$10,000 had been raised by the children. The remainder was pledged.

All the program was presented by young people under eighteen years of age. These were grouped in the Junior Chorus of 300, conducted by Mrs. James A. Aikens, Jr., which included junior members from the Matinée Music Club, the New Century Club, and other organizations. The Junior Orchestra of fifty, Leonard de Maria conductor, and the Littlefield Ballet, directed by Caroline Littlefield, took part.

Apart from the first movement of Haydn's D Major Symphony and a Mozart number, played by the orchestra, all the numbers were by Edward MacDowell. The orchestra was excellent in two of the "Woodland" Sketches: "To a Water Lily" and "Told at Sunset." The chorus sang effectively several of the most popular MacDowell compositions, including "To a Wild Rose," "Thy Beaming Eyes" and "Hymn of the Pilgrims." The Littlefield Ballet, "portraying the thoughts

in the MacDowell compositions," was graceful and colorful in dances appropriately interpreting "To a Wild Rose," "Nautilus," "Long Ago" and "From an Indian Lodge." Among the clever solo dancers were Dorothy Littlefield, Bettina Schofield, Helen Holloway and Emma Goodwin. The conclusion of the program came with a series of well-played duets by Helen Godard and Clara Grube.

### Testimonial Dinner

In the evening a testimonial dinner at the Casino was given by the Philadelphia Music League and the Willow Grove Park Association to Mrs. Kelley. It was attended by many guests prominent in the musical life of the city. Julia E. Williams, national junior counsellor of the Federation, introduced Clara Barnes Abbott, managing director of the Philadelphia Music League. Mrs. Abbott presented Mrs. Kelley, who spoke on the Children's Crusade.

Other addresses were made by Marvey Maitland Watts, formerly manager of the Philadelphia Orchestra, who paid tribute to the "Influence of Women in Music"; by Frances Elliott Clark, who spoke on "The Growth of the Junior Movement in the Federation"; Frances McCollin, the composer, whose topic was "Composition of and for Children," and Harry A. Mackey, city treasurer, who discussed "Municipal Music."

The committee in charge of the festival included Mrs. Kelley, Miss Williams, chairman; Mrs. Benjamin F. Maschal, the new president of the Matinée Musical Club; Mrs. Abbott; Helen Pulaski Innes, associate director of the Philadelphia Music League; Mrs. Aikens, Jr.; Ruth Sharpless Davis, director of the Matinée Club; Elizabeth McCall, director, junior section, New Century Club; Mrs. R. Morris Snyder, chairman, southeast district of the National Federation.

### Newark Club Organizes Four Junior Branches

NEWARK, N. J., July 2.—Four junior branches of the Music Study Club of Newark and the Oranges have been organized—a morning and an evening division of the Junior Club, of which Katherine Van Keuren is president, and two divisions of the Juvenile Club. Alice Malcolm Switzer and Hilda C. Riedel are councillors. Meetings, where there will be talks on the history of music followed by a musical program, are to be held monthly. The clubs will be affiliated with the National Federation of Music Clubs.

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# Studying the Public to Gauge Its Preferences

"Give Your Audiences What They Want, Rather Than What You May Like," Is Substance of Advice Offered by Young Australian Performers—Private Recitals Are Discussed

THE question as to whether a musical artist should hitch his wagon to a star and drive straight through the likes and dislikes of the concert-going public, or whether instead he should cater to the taste of those who buy tickets, is one upon which authorities differ.

It is a safe rule to study what audiences want, in the opinion of two young Australian musicians, George Brooke, tenor, and Edward Cahill, pianist, who have been appearing with success in their native land, and in England for several seasons, and who will be heard extensively in the United States next winter.

"I suppose we may assume," they said, "that musical tastes are about the same in persons of the same race and education, hence, although we have not yet appeared in America, we are assuming that the point of view is about the same here as in England, in spite of varying social conditions."

"We understand that there are comparatively few private recitals given in this country, except in the homes of people who engage high-priced opera stars and other artists of the same caliber. There is a difference right away, because the musical 'at home' is one of the features of the London social season, and the private evening concert equally so."

## A Fertile Field

"Once you attain popularity in this field in London, you do not have to worry for quite a while. We put in two entire years without going out of London for engagements at all. Of course this cannot be kept up indefinitely, and it is wise to subtract yourself after a while so as not to work your field to death, but it is remarkable while it lasts."

"One thing which is a great factor in the success of musicians in London is the patronage of royalty. Once it is published in the paper that the King and Queen are going to be present, or have been present, at one of your concerts, either public or private, you are made. You see, every morning the court calendar is published in a prominent place in the daily papers. This gives in detail all the royal family will do during the day. Of course, therefore, if it says that King George and Queen Mary are going to be present at the home of the Duchess of Devonshire to hear the Australian musicians, Brooke and Cahill, everyone in London, especially the rich and the newly titled, all feel that they must have Brooke and Cahill for a musicale in order to be in the proper line."

"Naturally, that is a condition which could not obtain in a republic, because presidents of republics and their First Ladies of the Land do not occupy quite the same place in the affections of the



Edward Cahill, Pianist, and George Brooke, Tenor

general public, especially the social side of it, as royalty does. Please understand we are not holding any brief for one kind of government or another. These are simply matters of fact.

"We have found, more than once, the most surprising things about the numbers that people like best, and they by no means have invariably been the classical ones. This, however, is a fairly universal state of affairs, probably, and if you will scrutinize the programs of the singers who draw the largest audiences through the longest period of time, you will find that a large proportion of their programs is made up of 'popular' songs. This doesn't mean jazz, but rather the somewhat sentimental songs of which an enormous number of copies is sold, but which could never under any circumstances be considered on a par with the great lieder, no matter what their appeal. As a matter of fact, both in the question of our songs and piano numbers, we have more than once been simply amazed at the hit which this piece or that would make, even when we had placed it on our programs with very decided hesitation.

## Overcoming Prejudice

"The sister of one of the most prominent English composers heard us at a musical. She told her brother good things of our work, and said he ought to meet us. When she described the program in detail, he said 'Nothing doing!' or words to that effect. However, she prevailed upon him to come and hear us. The end of the story is that he is now one of our very best friends and staunchest supporters. It might be taken for granted if we said that this may possibly have been due to the way we did some of these popular numbers, but it also can be construed as proper pride.

"The thing boils down to the question of what you are after. If it is a matter of musical philanthropy, or of educating the public or appealing to the small proportion of highly educated, highly sophisticated musicians, you had better stick to Brahms, Strauss, Schubert, Schumann and Handel. But, before you

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"If, on the other hand, it is a matter of earning your living and accumulating a bank account, it might be wiser to popularize your programs to some extent.

## Varying the Program

"One singer, whom I might name, divides his program in two and thus appeals to both types of audience. Beginning with severely classical pieces, he gives the 'highbrows' an opportunity to leave before he starts his lighter numbers. The others who come for these light bits can doze, if they choose, through the classics and wake up in time to demand six or eight encores to the groups of 'popular' songs.

"It seems to be a safe rule to study your public and give it what it wants rather than what you yourself would prefer to do. After all, they are the ones who are paying for the concert, aren't they? You can imagine how long a shopkeeper would last who insisted upon forcing his taste upon his customers. And yet, that is what many concert artists consistently do. What their balance sheets show, however, at the end of the season, is their own concern!"

JOHN ALAN HAUGHTON.

## ARIZONA UNIVERSITY IS ARTIST SERIES SPONSOR

Braillowsky, Peterson, Werrenrath and London String Quartet Will Make Tucson Appearances

TUCSON, ARIZ., July 2.—Next fall, for the first time in the history of Arizona University, the School of Music, which Charles F. Rogers directs, will sponsor an artist series of concerts. Engaged to appear in the series are Alexander Braillowsky, pianist; Alma Peterson, soprano; Reinhard Werrenrath, baritone; and the London String Quartet.

In addition to this artist series, eighteen faculty concerts and recitals are scheduled, also several junior and senior student recitals. On Dec. 15 the University Oratorio Society of 200 voices, under Mr. Rogers, now in its fourth season, will give "Messiah," assisted by visiting artists. The University Trio, composed of Julia Rebeil, pianist; Joseph Green, violinist, and Dr. John Mez, cellist, plans to give a series of chamber music concerts.

The University Glee Clubs will give four local concerts and on March 22 a production is to be presented by the opera class.

A public school music department has been announced by Mr. Rogers to begin in September. The course will be four years leading to the degree of bachelor of music. Louise Valverde Kelley has been appointed to head the new department.

Other newcomers on the school's faculty include Nevora Bergmann, who will assist Julia Rebeil, head of the piano department.

## Operatic Music Will Be Featured at Georgia Festival

ATHENS, GA., July 2.—The music festival of the University of Georgia Summer School, to extend from July 19 to 22 under the direction of George Folsom Granberry, will bring the third act of "The Tales of Hoffmann" on the opening program. Other operas to be produced are "Romeo and Juliet," the second night; the second and fourth acts of "Il Trovatore" and a complete performance of Pergolesi's "Maid-Mistress" the third night; and "Martha" the final night. Principal artists to participate will be Queenie Mario and Mary Craig, sopranos; Marie Stone Langston, contralto; Judson House, tenor; Henri Scott, Francis Tyler and Glen Crowder Stables, baritones and basses; Mrs. George Folsom Granberry, pianist, and Corinne Wolerson, accompanist. Last summer over 16,000 attended the five performances of the music festival.

## CLEVELAND ARTISTS GIVE THREE HISTORICAL LISTS

Simmons, Fuchs and Rubinstein of Institute Appear in Programs of Vocal, Violin and Piano Music

CLEVELAND, July 2.—A series of three recitals, illustrating the history of musical literature for voice, violin and piano, was begun on June 21 by three faculty members of the Cleveland Institute of Music; William Simmons, Joseph Fuchs and Beryl Rubinstein.

Mr. Simmons, whose appearance in the first concert marked his Cleveland debut, sang songs by Salvator Rosa, Pergolesi, Carissimi, Caldara and Scarlatti. Two arias found a place on his program; "It is enough" from "Elijah," and "Eri tu" from "The Masked Ball." Mr. Simmons was accompanied by Jean Martin.

The second recital was devoted to early violin compositions. Mr. Fuchs chose first the Sonata in F, Op. 5, No. 4, by Corelli, following with the Handel Sonata in A, No. 5. The Vivaldi Concerto in G Minor and Vitale's Ciaccona made up the rest of the program. Mr. Fuchs was assisted by Miss Martin.

In the concluding concert Miss Rubinstein illustrated the scope of piano compositions of the early eighteenth century. Works of Rameau, Couperin, Daquin, Dandrieu, Handel, Krebs, Loeillet and Scarlatti made up an interesting and varied program.

Elwyn Bureau to Present Lectures In Portland

PORLAND, ORE., July 2.—The Elwyn Concert Bureau, which for ten years has presented famous artists to Portland music lovers, announces that this service will be discontinued. Instead, a series of eight lectures will be given under the auspices of the Elwyn Lyceum service.

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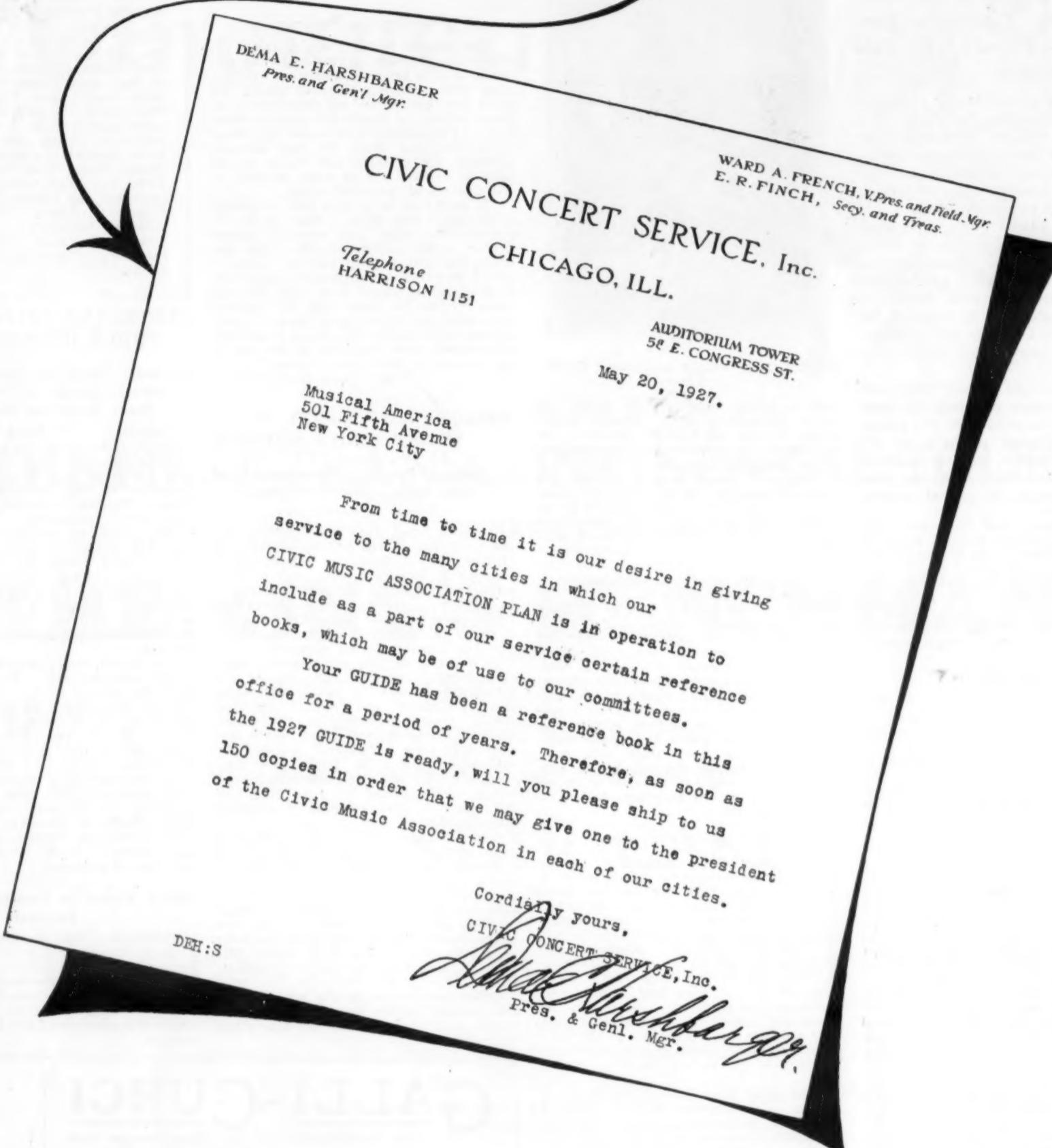
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# How Currents Run Today in Italian Opera

**Clear Index to Diverse Types of Works Found in Study of Casella, Rieti, Respighi, Pizzetti, Alfano and Malipiero—Choral Element Plays Important Part in Development of Latin Music Drama—Direction Toward Ballet Also Significant of Modern Trend**

THE trend of Italian opera of the present time, and its significant development form the theme of "The Rebirth of Italian Opera," a study of this question by Mario Labroca.



Francesco Malipiero

There are three principal currents today in the revitalization of the Italian melodrama, according to Mr. Labroca. One is represented by Pizzetti, another by Malipiero, and the third, primarily headed toward the ballet, by Casella. Besides these movements there also exist isolated efforts.

Pizzetti, the writer points out, has a markedly unified conception of music drama; the music in his operas has a continuous line. The voice part does not stop to outline distinct musical forms like the aria, the duet and the ensemble, but closely follows the spirit of the words; the orchestra is a rich background of variety and movement—a background nevertheless quite free from the influence of Wagnerian leitmotif.

The discussion, which appears in the current issue of *Modern Music*, goes into Pizzetti's work in considerable detail. Its primary interest, Mr. Labroca states, lies in the quality of his recitative and in the importance of the chorus. The recitative is built up like the Gregorian chant and gives his melodic line a very definite character. The music clothes the words perfectly and they are syllabified with a strict sense of accentuation and value. The old formula of the Florentines, *il recitar cantando*, is faithfully and effectively realized here. The recitative is like a continuous wave and, while at times it is condensed to parallel the words which convey excited activity, at others it expands in a vast contemplative spaciousness, its lyricism expressed in lofty poetic measures.

#### Polyphonic Construction

"Still more important in Pizzetti's music drama is the chorus. One might say that all the elements of his operas tend toward the moment when the chorus speaks. Pizzetti has a special predilection for polyphonic construction; one feels in him a nostalgia for the vocal compositions of the sixteenth and seventeenth centuries which held such treasures in their austere frames.

"And that is why the chorus has acquired so great a significance for him. Though he treats it dramatically, he conserves a line of great nobility. It is

here that the dramatic conflicts find meaning and expression; it is here that the moments of lyric contemplativeness reach their culmination. The whole tone of his operas is uplifted at the points where the chorus enters, richly enhancing them with its firm construction.

"Even this brief examination of Pizzetti's music drama should reveal to us why it does not lead to further developments. Founded on characteristics so



Ildebrando Pizzetti

eminently personal it is not likely to become the basis of a school. Pizzetti's music is the product of a very marked sensibility, but it does not contain those decisive elements of reform necessary to draw a numerous and aggressive following in his train.

#### Malipiero's Structure

"The achievements of Malipiero in opera are highly significant not only for the intrinsic value of the music but for the general structure of his works and the rapport between music and words.

"The music of Malipiero limits itself to the special form which he is treating at the time; that is to say, the ideas instead of following foreordained and exterior schemes, create of themselves the form best suited to their nature. That is why one finds a succession of closely knit, logical compositions wherein no concessions are made, a series of brief but complete pictures in which the ideas are expressed with the greatest naturalness and coherence.

"All of Malipiero's musical literature has this character and it is enough to examine his two quartets, 'Rispetti e Strambotti' and 'Stornelli e Ballate,' and the symphonic expressions, 'Le Pause del Silencio,' to understand the quality and temper of his whole art. It was to be expected that Malipiero should apply the same doctrine of coherence to the theater, creating in style that is without useless pages and pernicious concessions to existing modes.

#### Synthetic Music Drama

"Between the school of continuous recitatives and the Italian school of the *canzone*, *duetto*, and *concertati* inserted in the course of the opera, Malipiero had no hesitation in enthusiastically embracing the latter. However (and this is the chief merit of his reforms) while in previous Italian opera the numbers were set forth after long periods of preparation in which the drama had plenty of time to arrive at a climax calling to the interpolation of highly significant music, Malipiero cuts all the preparatory periods in half and reduces the drama to a synthesis of important moments only, those, that is to say, which can be enclosed within the very definite form of a musical composition. The opera of Malipiero might be called a synthetic music drama which confines itself ruthlessly to the development only of the necessary plot. His idea is best exemplified in one of the three operas that compose 'L'Orfeide'—the 'Sette Canzoni.' These seven dramatic expressions are bound to each other by a symphonic intermezzo and each is made up

of a song which motivates the dramatic situation and has violent contrasts.

"For the theater, Malipiero has written the trilogy, 'L'Orfeide,' in all of



Alfredo Casella



Photo by Badotti, Milan  
Franco Alfano, Composer of "Madonna Imperia"

whose parts the comic and the tragic alternate with rich variety, 'Tre Commedie Goldoniane,' in which 'La Bottega del Caffè,' 'Sier Todaro Brontolon' and 'Le Baruffe Chiozzotte' are each con-

[Continued on page 20]

## A NEW BOOK FOR SINGERS, Teachers of Singing and Students

This most recent publication treating the subject of voice development is entitled:

## PURE AND EASY TONE PRODUCTION

BY  
**GEO. HOTCHKISS STREET**  
Vocal Instructor at the Institute of Musical Art of New York City

Mr. Street is one of the few American teachers of singing who has had the advantage of training, teaching and singing experience in the four principal musical nations, America, France, Italy and Germany, and has kept in close touch with all the acoustical and physiological experiments made during the past twenty years.

The extremely small percentage of successfully developed voices among students of singing caused Mr. Street to find out why and a remedy for this undesirable state of affairs. In explanations of the "why" the author does not condemn the talent or ability of the present day teachers, but does unhesitatingly condemn the teaching material used. For example, he contends that most vocal instruction leads the student to believe, that by some such trick as pulling, pushing or holding the abdominal wall (usually spoken of as the diaphragm), tongue, palate or what not, he or she would be able to change wrong or undeveloped tones into the correct or developed. Another cause of failure is the accepted way of teaching students that a bad sounding tone will become a good sounding tone if "placed in a different spot in the body or head."

Mr. Street shows in his book that all parts of the breathing and vocal mechanism were intended to co-ordinate for the purpose of expression and only function at their maximum ability when so used, and that the average vocalise, sung without meaning is futile and of little value. He further shows what forms of expression and thought are necessary to throw the various physical parts into action which results in steady, definite growth and development. A specially interesting phase of

the instruction in this book is that nothing need be used in practise which cannot be used before the public.

The second part of the book is devoted to men's voices and treats the subject of the male FALSETTO which is, without any doubt, the most ignored and least understood of all vocal problems. Mr. Street presents evidence that the old Italians (1600-1780) used it as a starting point for all male voices (the upper part) and how it leads directly into the sonorous head tones and permits the blending of them with the chest tones. This gives the necessary ability to sing any note in the voice at any dynamic and equal facility on all vowel sounds. He points out why this development is necessary before the full power and volume of a voice can be commanded.

Mr. Street spent over fifteen years in experimenting to discover what treatment was necessary to bring this about and the instruction contained in the book is based on the sum total of all proved theories which of course become facts.

The title of the book implies that the basis of the argument and instruction is, that all tones must be pure in quality and easy to sing at the same time. The phraseology and terms are not technical in the sense of being difficult to understand.

This book has already been ordered by leading Music Schools, Conservatories and teachers as well as students in every part of the country.

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**NEW YORK, JULY 9, 1927**

**HABIT AND POPULARITY**

WHENEVER one muses over the reason why certain musical compositions are distinguished by almost universal popularity, one inevitably recalls the remark of Theodore Thomas that popular music is merely familiar music. He proved the validity of his dictum by making Wagner popular in the United States by playing his music repeatedly at a time when Wagner's idiom was strange and even repellent. He also laid the foundations for the popularity of Tchaikovsky and Brahms in this country through the same means.

On no other basis than that of familiarity can one explain the fact that the merit of a piece of music may have very little to do with its popularity. A trivial song that sweeps over the country in a temporary vogue until it is hummed and whistled in every household may be for a time more popular than the finest classical masterpiece. On the other hand, the artistry of a song is no bar to its acceptance as a familiar thing—witness the perennial charm and popularity of some of Schubert's lyrics. Popularity has its roots in memory and emotional associations.

While our likes and dislikes may be matters of instinct rather than of reason, our deliberate preferences among compositions, books and paintings are the result of habitual trends of thought. A composer or an author whom we at first dislike we may later come to appreciate and enjoy. But we do not attain this appreciation and enjoyment until

the style of the writer has become a part of our mental habits.

It is because of this relation between habit and popularity that the teaching of music in the public schools is so important a part of our educational system. By impressing upon the plastic mind of the child a preference for the best quality of music, we form the habit of mind which will continue to prefer the meritorious to the worthless. Without such a training in aesthetic values, the adult mind finds it difficult to appraise unfamiliar compositions and new idioms. Our musical status as a nation is in direct ratio to our musical habits of thought as a people.

A distinction exists, however, between the superficial popularity of such a passing phase as jazz and the perdurable popularity of music which has spiritual value. Every generation has its quota of ephemeral music which flourishes for a brief time and fades into oblivion.

**REASON IN ART**

WHILE the creative artist necessarily deals in material media, interpreting his sensuous reactions to life in terms intelligible to the senses of those who view his products, his guiding principle is reason. The inexhaustible variety of the phenomenal world has the appearance of confusion until reason reduces it to order in science and to rhythmic movement in the arts. Reason is the intellectual measure of order, and without such a measure art cannot have its specific character.

For all his seeming freedom of choice, the artist is not free to do as he likes with the material at his disposal. He must accept his senses as the intermediary between his inspiration and that which he chooses to represent. Because he is looking for the spiritual meaning of things rather than for their superficial aspects, his reason is the master of his work. His imagination must be disciplined by allegiance to the laws of rational thought. He must refine his senses in order to perceive spiritual beauty and convey his perception to others.

Art is neither a slavish copy of reality nor an absolute creation unrelated to reality. The artist is inspired by his conception of reality to produce a new manifestation, partly from the phenomenal world, partly from the inner world of reason and partly from his own personality. In the selection and arrangement of materials, the dominant factor is the reason, which alone is capable of coping with the invisible and spiritual realities underlying phenomena.

It has been said that all comprehension is creative, and if this is true, the observer shares with the artist the creative impulse which is manifest in a work of art. And it is reason, rather than the senses, which enables the observer to perform his share in the creative co-operation.

**ANOTHER SURVEY**

PLANS for a complete survey of college entrance credits in music and college courses of musical study have been formulated by the National Bureau for the Advancement of Music, in co-operation with the Music Supervisors' National Conference and the Music Teachers' National Association. This follows logically upon the work which the Bureau has already accomplished in the matter of high school credits for private instruction.

The value of the Bureau's activities is becoming every year more patent. It has recently directed its attention specifically to school band contests and school piano classes with noteworthy results. Its influence is rapidly and steadily growing among school boards and principals, parent-teacher associations, music clubs and music teachers. Through its co-ordination of multiple interests, it is bringing order out of confusion and leading the way to a unified system of musical study.

**TWO WEEKS' NOTICE ESSENTIAL**

READERS who wish **MUSICAL AMERICA** to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

## Personalities



Canadian Envoy Greets Quartet

The Canadian envoy to the United States, the Hon. Vincent Massey, with Mrs. Massey, recently was welcomed on a return visit to cities of the Dominion. While in Toronto, he visited the Hart House Theater and greeted the members of the Hart House String Quartet. The ambassador and Mrs. Massey are shown in the center of the photograph with the members of the ensemble: Milton Blackstone, Boris Hambourg, Harry Adaskin and Geza de Kresz.

**Chaliapin**—The art virus seems to run in a number of noted families. That of Feodor Chaliapin is a noted example. One of his daughters has won public recognition as a singer, and another recently exhibited some successful still lifes in an exhibition of paintings held at the Drouant Gallery in Paris.

**Mengelberg**—Willem Mengelberg continues to be the most popular Hollander, according to the Dutch weekly, *Het Leven*. In 1922 this magazine conducted a popularity contest, and Mr. Mengelberg won. This year another contest was held, and again the conductor of the New York Philharmonic Orchestra and the Amsterdam Concertgebouw headed the list. Mr. Mengelberg received twice as many votes as Moeskops, the eminent cyclist, who is the Dutch equivalent, as an athletic hero, of "Babe" Ruth.

**Lewisohn**—Adolph Lewisohn, honorary chairman of the Stadium Concerts, was to be the dinner host at the Claremont Restaurant on the evening of July 6, to more than 100 guests distinguished in the social, artistic and political life of New York. Among those to whom invitations were issued were Governor and Mrs. Alfred E. Smith, Mayor and Mrs. James J. Walker, Senator and Mrs. Royal S. Copeland. Following the dinner, Mr. Lewisohn and his party were to attend the opening of the tenth series of Stadium Concerts, of which he is a sponsor.

**Moranzone**—Roberto Moranzone, conductor of the Chicago Civic Opera Company, was accorded a striking ovation in Paris, when, after an intermission in the general rehearsal of "Resurrection" at the Opéra-Comique, the whole orchestra rose to applaud him. The audience shared in the demonstration, considered an unusual one for a foreigner in the French capital. Mary Garden, on accepting the Paris engagement to sing in this work, stipulated that Mr. Moranzone should conduct, and that the work be mounted by Carré, under whom she earlier sang at this theater.

**Gigli**—A gracious act was that performed by Beniamino Gigli, tenor of the Metropolitan, when he sang in an open-air concert for the people of Rome. According to a copyright dispatch to the New York *Herald Tribune*, Mr. Gigli had sung at the Augusteum in a benefit concert given on the evening of June 30 for the purpose of sending poor children to the seaside. But many could not secure tickets, so the tenor announced that he would sing to them free afterward in the Piazza Colonna. The concert took place after midnight, the tenor appearing on a balcony to a throng of 10,000.

**Marmein**—The Marmein Dancers, who have gone abroad for a vacation during the summer months, recently visited the Palace and Gardens of Versailles. While roaming through the portrait gallery of Napoleon's generals in the right wing of the Palace they came upon a portrait of General August Frederick Louis de Marmont, Marechal de France—who is said to be related to their father's family, and who was a cousin of Napoleon. It is announced that the Marmeins will return in September to make preparation for their Carnegie Hall program in New York and a tour of the country.

**Walska**—Ganna Walska impersonated the Queen of Romanticism at a fête held recently in the Paris Opéra. The fashionable function was designed along novel lines. "The Opéra stage was transformed into a track. Eric Barclay, Parisian film star, was disguised as a stag. The Duchess D'Uze's hounds gave chase, while her huntsmen blew hunting refrains on circular horns, in use since Louis the Fifteenth first established the Rambouillet pack," reports *Universal Press*. Mme. Walska, dressed in blue riding habit, and with ostrich feathers drooping from her head, rode first on a black horse.

# Point and Counterpoint

By CANTUS FIRMIUS, JR.

## Benefits as We Know Them

**A**T is doubtless true that the "benefit" concert covers a multitude of dins. But the uses of Sweet Charity are so many and varied that a number of the noblest larynxes annually are heard in their cause. Late spring brings a sort of ebb season. Then the Amalgamated Altruists and Non-Watered Milk Associations give the great annual "musical." Obliging sisters and third female cousins of the members "oblige" musically in their pinkest and frilliest trousseaux.

Of course, "benefits"—as they are known—are not limited to the amateur ranks. (Exactly who is benefitted remains a delightful mystery. Not, we wager, the long-suffering auditors).

Many a renowned diva has found herself somewhat against her will swathed in the wrappings of the Goddess of Liberty, delivering a patriotic air—torch and everything.

One lady of high talents specializes in "The Star-Spangled Banner." She has, she often declares, polished her interpretation of this noble work at so many civic celebrations that one could almost see one's face in it.

### Aiding the Fading

Ailing orphans, short-breathed sisters and asthmatic daddies are among those for whom Melody pours often and lavishly.

And many a generous-hearted artist has laid up real credits in the artistic Valhalla against a few blots such as an occasional sharp high C or a fit of teentsy-weentzy temper on a justifiable occasion!

We suggest the following system of Penances:

For a Tart Retort to one's manager: three Bronx Ballads and a Heart Hymn delivered before the Undertakers' Beneficial Association.

Stepping on an Associate Artist's Gown (if possible nowadays)—gift of second best *Salgne* costume to the Sickly Samoans. (Their climate is propitious).

Saucy Words to the Conductor: Soulful Projection of Handel's Largo to harp obbligato before gathering of shivering newsboys. This should warm their hearts on a December night—particularly if accompanied by a generous bowl of sizzling soup *de jour*.

### Merry Maestoso!

**M**AESTOSO was a virtuoso; Hair of length alone proclaimed it! His *lachrymoso* was only so-so, But his art—mere words defamed it! His *legato* in *fugato* Often moved the throng to blubber.

But his smoking, without joking, Called up images of burning rubber! Sauces pungent, breathful unguent, Hung about in gay aroma When he warbled, gayly garbled, "Little Okra Plant from Oklahoma." Now his splendor's at an end, for Sad his fate and unforeseen. For one night, he struck a light On a can of gasoline!

### Those Dear Girls

**T**HE young man who was introduced to me at the piano was a lover of music."

"In that case, my dear, perhaps you should have stopped playing?"

### Nothing Doing

**M**AE—"I thought Reggie was going to sing at the concert?"

Gladys—"He got stage fright and went static."

### Harmless Velocity

**M**ADGE—"Dolly isn't allowed to go motoring any more. She has to stay home and practise her piano lessons."

Marjorie—"No, the only time she 'steps on it' now is when she uses the pedal."

### Acoustics

**T**EDE (romantically)—"Just one kiss"—Bess—"Not here! This is the music room and has a sounding-board."

J. J. O'C.

### Familiarity

**M**R. GRAMERCY—"I'm surprised to hear you say you don't like that beautiful song. I remember when it was your favorite melody."

Mrs. Park—"But that was before the family next door was playing it all the time on their phonograph!"

meaning. Hence, the ferial use is for days not requiring elaborate music and festal use, for festal days.

?

### Bruckner in America

Question Box Editor: Is there any particular reason why the music of Bruckner, so highly thought of in Europe, has never become really popular in this country? "HANSL."

Milwaukee, Wis., June 29, 1927.

Questions of taste, it has been said, "are not to be disputed" and one might add, "they are not to be explained. Bruckner's music seems very long-drawn-out to us, and his very obvious affection for Wagner makes it frequently unoriginal. Deems Taylor, in writing of the first performance of one of his symphonies in New York said, in effect, "He works up to what one would expect to be a tremendous climax and then seems to pause a moment and say, 'Let me see, what was it I was going to say?'" Whatever the reason, neither Bruckner nor his pupil, Mahler, seem to

have been able to take any deep hold upon the affections of the American concertgoer.

## When and How a Musician May Be Floored

**L**ONDON, June 25.—How, when and why a musician may legitimately be floored, and without any aspersion being cast on his ability, is a pertinent question discussed by J. W. Edwards in the *Musical News and Herald*.

Says Mr. Edwards: "Even sage Sir Thomas Beecham once confessed he had never realized what an important part floors have always performed in music.

"For instance, a choregus or musical director of ancient Greece used the floor as a conducting medium by tapping it with an iron shoe.

"Nero actually made it a musical ally by lying flat on his back with weights placed upon him when practising breathing exercises. In fact, this lowly position inspired his famous saying: 'An artist can earn a living in any country.'

"In France, during the reign of Louis XV, it was fashionable for the master of the King's music to thump the stage floor with his staff of office as a signal for the orchestra to play the overture. This old custom was recently revived by some French actors at the London Coliseum.

### A Fatal Flourish

"Indirectly, a floor was responsible for the death of Lully in the seventeenth century, since, while conducting, he made a grand flourish with his cane which happened to miss the boards and strike his gouty foot. Possibly in order to prevent similar accidents, Mosel introduced the bâton in 1807.

"During January, 1924, certain disappointed people had fondly anticipated a brief revival of floor conducting that would give ancient atmosphere to the 'father of operas,' Jacopo Peri's 'Eurydice,' when it was performed in London, 323 years after its first production at the Pitti Palace, Florence.

"However, the management realized that merely thrashing a floor would not enable the conductor to force, adequately, his mind and soul into every soul before him, or, in other words, to exert that mysterious force which must pass from his body into the bodies of others in

happily, whereas grand operas deal with more dramatic emotions and by far the largest proportion of them is tragic, although there are exceptions each way.

"*The Tales of Hoffmann*" is on the border line. There are passages which in both content and treatment are serious both musically and dramatically, and others that are distinctly trivial. The rôle of "Hoffmann" though melodic and somewhat light, is one of the most difficult to sing in all opera.

?

### The Cuzzoni Lampoon

Question Box Editor:

Can you give me the quatrain about the singer Cuzzoni similar to the well-known one about Handel and Bononcini? I should also like to know the exact circumstances of its composition.

THEODORE CLARKE.

New York City, July 1, 1927.

Cuzzoni and Faustina were rival artists and during a performance of "Astyanax" the admirers of each artist hissed violently. Lady Pembroke headed the Cuzzoni party and the following lampoon was written about her: probably by one of the other faction:

Oid poets sing that beasts did dance  
Whenever Orpheus played,  
So, to Faustina's charming voice  
Wise Pembroke's asses brayed.

You will find a full account of this together with much other amusing data in Grove's *Dictionary of Music and Musicians*, under "Cuzzoni."

?

### About "Hoffmann"

Question Box Editor:

Would you rate Offenbach's "Tales of Hoffmann" as a grand opera or a light opera?

OLYMPIA.

Atlanta, Ga., July 2, 1927.

The line between the so-called "grand" and "light" operas is somewhat difficult to draw. Light operas are usually more or less comic in plot and usually end

order to produce the best possible results.

"And humorous Chaliapin has recognized the splendid aid to musical rhythm of a famous West End dance floor by saying: 'It even tempts the stout old lady to stagger over its polished surface like a steeple in an earthquake.'

"Floors delight in playing pranks on musicians by means of sundry echoes, reverberations, or sound distortions.

"Thus, after experimenting with an organ pipe as source of sound in the lecture room of Harvard University, Sabine discovered a duration of 5.62 seconds of audibility after the note ceased.

"It was only after padding aisle and platform with 1500 cushions that he succeeded in limiting this drawback to 1.14 seconds.

"A further decrease of this wooden worry was made after breaking up the smooth floor surfaces by subtle arrangement of furniture and audience.

"Your wise clarinet player always studies the floor before playing, as it has a great effect on his tone quality. He requires a reed of soft wood when working in a carpeted room. Bare boards, on the contrary, demand hard reeds.

"Again, a drummer detests 'hollow' floors supported by bridging joists because most sound travels down beneath them via the feet of his tympani stands. But solid concrete floors, by preventing its passage, fling the full benefit of each drum roll out into the hall.

"Indeed, apart from their romantic musical history, the acoustic problem of modern floors is a subject that no musician can study too thoroughly."

### A Historic Portrait

In America, Mr. Edwards might have added, (though he did not) the connection between music and floors is no less emphatically established. There is, for instance, a plaintive melody known as "Hearts and Flowers" which has, since the Mauve Decade, been associated with an equally moving recitation piece entitled "The Face on the Barroom Floor."

happily, whereas grand operas deal with more dramatic emotions and by far the largest proportion of them is tragic, although there are exceptions each way. "The Tales of Hoffmann" is on the border line. There are passages which in both content and treatment are serious both musically and dramatically, and others that are distinctly trivial. The rôle of "Hoffmann" though melodic and somewhat light, is one of the most difficult to sing in all opera.

?

### Massenet's "Phèdre"

Question Box Editor:

I do not find "Phèdre" listed among Massenet's operas. Why is this when the Overture is often played?

GEORGE G.

Olympia, Wash., July 4, 1927.

The work is not an opera, but incidental music to Racine's drama of the same name.

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## FRANKFORT EVENTS ARE INTERNATIONAL

Krauss and Gaubert Lead Interesting Programs at Exposition

FRANKFORT, June 20.—Musical events of great interest have marked the opening days of the International Exhibition of Music here. Ensembles from other countries are to be a feature of the summer of music.

At the opening exercises, an international program was given. Clemens Krauss led the Frankfort Opera orchestra in the "Meistersinger" Prelude. An orchestra from Paris, under Philippe Gaubert, gave the Third "Leonore" Overture. The Bohemian Quartet played Smetana's "From My Life."

An evening of French music was given by the Société des Concerts du Conservatoire from Paris, under Gaubert. On this list were heard the "Symphonie Fantastique" of Berlioz, Roussel's atmospheric "Pour une Fête de Printemps" and Florent Schmitt's "Tragédie de Salomé."

In this concert Alfred Cortot was the piano soloist. He played Saint-Saëns' Concerto in E Minor in masterly style and had an ovation.

Early in the festival a performance of "Fidelio" was given at the Frankfort Opera, under Krauss' leadership. Mme. Sutter-Kottler sang the part of Leonore, Elizabeth Kandt was the Marcelline. The tenor Völker was heard as Florestan. In other parts appeared Walther Schneider and Hermann Schramm.

### Seventy-one Scholarships Announced By Chicago Musical College

CHICAGO, July 2.—Seventy-one free fellowships for study at the summer master school of the Chicago Musical College have been announced. Geographically, the awards are widely distributed, the recipients coming from many parts of the United States, as well as from Canada, Australia and Honolulu. Students on the fellowship list have been assigned to Herbert Witherspoon, president of the College; Percy Grainger, Alexander Raab, Leopold Auer, Florence Hinkle, Richard Hageman, Moissaye Boguslawski, Léon Sametini, Charles M. Courboin, Charles H. Demorest, and Henry Francis Parks.

### Liebling Will Make Western Tour

CHICAGO, July 2.—George Liebling, pianist, is to make a tour of the Pacific Coast and other western states beginning early next fall, under the concert management of Harry and Arthur Culbertson. Mr Liebling is a guest teacher this summer at the MacPhail School of Music in Minneapolis.

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CHARLES A. SINK, PRESIDENT

### International Festival Opened at Frankfort

THE Festival of the International Society for Contemporary Music was opened at Frankfort on June 30 with a performance of Busoni's "Doktor Faust." A program which included Henry F. Gilbert's "Dance in Place Congo" was given on July 1. According to a copyright dispatch by Olin Downes to the New York Times, the work, conducted by Sandor Harmati, was received with mingled hisses and approbation. A notable event on the same program, this dispatch states, was the first hearing of a new Piano Concerto by Bela Bartók, conducted by Wilhelm Furtwängler, with the composer as soloist. This is scheduled to be played in America by Bartók in his forthcoming visit next winter. A large attendance is reported at the festival.

## CHAUTAUQUA SERIES TO BRING NOVELTIES

### New Works and Soloists Are Announced for Sixth Season

CHAUTAUQUA, N. Y., July 2.—The New York Symphony concerts here will begin on July 19. As in the past five seasons, Albert Stoessel will conduct all the thirty-three programs.

Works new to Chautauqua audiences are: the "London" Symphony, Vaughan Williams; "Hispania" Suite, Stoessel; "Fireworks," Music, Handel-Harty; Fifth "Brandenburg" Concerto, Bach; "Through the Looking Glass" Suite, Deems Taylor; "A Victory Ball," Schelling; "Brigg Fair," Delius; "A Soliloquy," Bernard Rogers; "A Nocturne," Jacobi; "Christmas" Concerto, Corelli; "Overture on French Noëls," Philip James; "Tam O'Shanter," Chadwick; "The Mississippi," Ernest Kroeger; and others.

Soloists will be Ernest Hutcheson, John Erskine, and Oscar Wagner, pianists; Mischa Mischakoff and Ernest La Prade, violinists. Among the vocal soloists are to be: Crystal Waters, Mina Hager, Grace Divine, Horatio Connell, and Wendell Hart.

It is estimated that 150,000 persons heard the concerts last season.

### Louise Loring Will Sing in "Messiah"

CHICAGO, July 2.—For the Apollo Club's performance of "Messiah" on Dec. 21, Louise Loring has been engaged for the soprano rôle.

## MILWAUKEE ADOPTS BUILDING FOR MUSIC

### Remodeled Structure Will House Schools and Studios

By C. O. Skinrood

MILWAUKEE, July 2.—This city will shortly have, for the first time, a large building devoted to music and the fine arts. The seven-story structure at Broadway and Mason Streets is being remodelled for this purpose.

The entire sixth and seventh floors will be fitted up with sound-proof studios. The Wisconsin College of Music, with more than 100 instructors and several thousand pupils, will soon be housed in this building.

Two well known music stores will also occupy quarters in the new building, and a number of independent music teachers' have engaged studios.

As a special convenience for musical tenants, a good sized recital hall has been erected on the seventh floor.

This is the first effort made in Milwaukee to house any large part of the city's musical activities in one building, and the experiment is being watched with keen interest.

The leading music schools of Milwaukee are gradually becoming decentralized. The larger schools have branch offices in all parts of the city, and in suburbs like West Allis, Wauwatosa, Shorewood, Cudahy and South Milwaukee. As the city grows, these branch schools are becoming more and more important, enabling pupils to get their musical training without the traffic inconvenience connected with traveling to the center of the city.

Most of the independent, one-teacher music schools are also located in the neighborhoods. As stores and professional people go to the outlying centers, the music teachers follow suit. The neighborhood growth of musical training thus replaces any great growth in downtown musical centers.

### Arthur Egerton to Head Music Department at Wells College

AURORA, N. Y., July 2.—Announcement is made of the appointment of Arthur H. Egerton as head of the department of music at Wells College, in succession to Christopher J. Thomas. Mr. Egerton, born in Montreal, received his musical education at the Royal College of Music, London, as holder of the Strathcona Scholarship. He studied under Parratt, Bridge, Charles Wood and Walford Davies. Returning to Canada in 1913, he succeeded Lynnwood Farnam as organist and choirmaster of Christ Church Cathedral, Montreal, and later became professor of organ and theoretical subjects at McGill University.

In 1922 Mr. Egerton moved to Winnipeg, where he was conductor of the Winnipeg Choral-Orchestral Society, chairman of the Canadian College of Organists, examiner for the board of education in the High School Music Option Course, and organist of All Saints' Church. He was also associated with the Manitoba Music Teachers' Association, the Aeolian Club and the Manitoba Musical Competition Festival.

### Kathryn Meisle Re-engaged for Rochester

Kathryn Meisle, who last February made her first appearance in Rochester under the auspices of the Eastman School of Music, singing in the gala Wagnerian opera concert, under Eugene Goossens, has been re-engaged to give a joint recital with Reinhard Werrenrath on Nov. 3 under the same auspices. This will mark the opening of the contralto's eastern tour. She will give the recital on her way from the Pacific Coast, where the official opening of her season will be with the San Francisco Opera on Sept. 16. Miss Meisle will be heard the second night of the season as Brangäne in "Tristan und Isolde," which will have its first performance with the coast opera companies. On Sept. 24 Miss Meisle will sing Azucena in "Il Trovatore" and then will go to Los Angeles for performances.

### Carmela Ponselle Will Make Initial Journey to Coast This Summer

(Portrait on front page)

Carmela Ponselle, prima donna of the Metropolitan Opera, will continue her activities this summer, traveling to the Pacific Coast, for the first time, to appear at the Hollywood Bowl on Aug. 5 as soloist with the orchestra, under the baton of Ossip Gabrilowitsch. Miss Ponselle has chosen for her numbers on this occasion her most popular arias from "Aïda," "Tosca" and "Carmen."

Returning east, Miss Ponselle will give a concert at Lakeside, Ohio, for the Lakeside Association on Aug. 13. She will then retire to her summer camp at Old Orchard, Me., for a complete rest before beginning her next season's activities in concerts and at the Metropolitan.

Miss Ponselle will thus conclude her most successful American season, during which she appeared at the Metropolitan Opera House, New York, and on tour with the New York Civic Opera Company in various cities of the South.

Ballet      Pageant  
Opera

## For Outdoor Performance

ARTHUR WHITING.....  
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A Dance Pageant arranged from the Poems of William Blake by Catherine C. Smith, net 2.00

Perfectly adapted to open-air performance in a sylvan setting. The instrumental Prelude is followed by seven pantomime and choreographic Episodes, introduced and interspersed by the delivery of Blake's poems in monologue and dialogue form. Among the dances are the "Birds' Overture" (little children), "Flowers" (young girls), "Peacock," "Sportive Insects" (boys), "Children's Game," "Prince of Love," "Shepherd." The music for each dance is delightfully characteristic of the varied and variegated participants, besides, of course, being masterly in its musicianship. Can be given with piano accompaniment or string orchestra of 1st, 2nd, and 3rd Violin, Violoncello, Contrabass, Flute, Triangle and Cymbals.

ST. DENIS-STOUGHTON..  
The Spirit of the Sea  
Scenario by Ruth St. Denis.  
Music by R. S. Stoughton.  
Piano Score, net 1.00

A beautiful work for schools to give as a welcome change from the customary operetta. The choreographic pantomime pictures the adventures of the Fisher-boy with his alluring little play-fellows, the Sand Nymphs; and finally with the fascinating Spirit of the Sea, herself. The action takes place on a rocky sea beach. Varied as the charming musical setting is, in both form and content—ranging from gay to grave—the ceaseless surging throb of the sea is sensed throughout.

AUGUSTE MAURAGE.....  
Les Noces d'Or  
(The Golden Wedding)  
French text by Armand Crabbé.  
English version by  
Dr. Theo. Baker.  
Piano Score, net 2.50

A colorful, melodious work, splendidly adapted to community open-air performance and the more ambitious amateur organizations. Its première took place in Madrid and it has since been given with striking success in Spain and Mexico.

Lyric Idyl in one act and three scenes for soprano, baritone, and bass. Alternative parts of some of the soprano numbers are provided so that the rôle can be taken by either a dramatic or a coloratura singer. The action takes place in a little fishing-port on the Flemish coast, about 1890. Parts for either full or chamber orchestra can be rented.

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TAMME

## How Standards in Europe Rise Again Is Described by Artist from Abroad

**Alfred Blumen Notes Improvement in Continental Conditions Following Period of Depression—On the “Unfairness” of Honoring Beethoven’s Centenary by Performing His Works Indiscriminately**

AFTER a period which might aptly be described as one of stagnation so far as concerns music, its advancement, its enjoyment and the quality of its performance, Europe is again becoming the continent of cultural standards that it had been in years past.

This is the finding of Alfred Blumen, Viennese pianist, and it is coming about, according to him, in spite of various difficulties which beset the concert field abroad. Notable among the orchestra problems is that of unreasonably expensive rehearsals, Mr. Blumen observes, but this, too, is gradually being solved. Things seem to be settling themselves.

“That appreciation and public support of the best entertainment are improving is indicated by the status of Berlin’s three opera houses, as well as by any other example one might take,” says Mr. Blumen. “All these institutions give good performances. The conductors are noted men, the singers conform to a fitting standard. I think it is remarkable that a city of Berlin’s size can maintain three well equipped organizations whose scope is so extensive. These are, in addition to many special concerts and recitals, daily events of less importance; and the season abroad runs slightly longer, beginning a little earlier than in America.”

“One sees many professional musicians in audiences at European events, more of them than here because centers are not so far apart. The end of the season finds many of the internationally famous over there conducting their various activities at that time, for America hears them during the first part of the concert calendar.”

### Amusing New Works

“I spent some interesting times with distinguished people on my last trip. Among others I saw Respighi, Strauss, Ravel, Schmitt, Prokofieff, Huberman, de Falla and Schnabel. Some entertaining and amusing new works were given at private affairs that I attended. De Falla played his Concerto for cembalo and orchestra with a chamber gathering. He took care of both the cembalo and piano parts, alternating. There was a performance in a private house of a ballet, each tableau of which had been written by a different composer. The composers were Ravel, Schmitt and Milhaud.”

Beethoven festivals celebrating the hundredth anniversary of the composer’s death were rampant abroad, even as they were here, Mr. Blumen remarks, and some Beethoven music was to be heard on almost every program.

“This does Beethoven no good,” Mr. Blumen contends, “even if only the most durable of his works are played. Everyone feels it his duty to perform some-



Photo by Nickolas Muray

Alfred Blumen

thing of Beethoven, whether he is suited to so doing or not. No matter whether one is giving the best, the near-best or the worst of his compositions. No matter whether one has neither the spiritual or the physical equipment necessary to the particular music under consideration. No matter what an audience’s capacity may be. We are honoring Beethoven, and Beethoven must be played!”

### Fears Too Much Schubert

Mr. Blumen fears that Schubert’s works will suffer in a similar way next season when his centenary arrives.

Mr. Blumen arrived back in the United States on June 24, after various engagements since the end of March in foreign centers. He was heard in two London recitals and other English appearances, and in France, Germany, Czechoslovakia and Italy. He is heavily booked on the Continent and in Great Britain next season. Beginning on Jan. 25 Mr. Blumen will play three times in London. Six engagements in the English provinces follow, also three appearances in Paris and bookings in Brussels, Berlin, Amsterdam, Prague, Vienna and other of the larger cities, in addition to concerts in the smaller centers.

His season begins in the United States, about the middle of October and will include recital and orchestral soloist performances throughout the country until Jan. 15. Mr. Blumen’s first New York recital of next season is scheduled for Nov. 2.

W. S.

NEW LONDON, CONN.—Mildred Beardslee of Watertown had charge of the music in connection with the senior pageant presented at Connecticut College. The pageant was written by Esther Chandler of Brockton, Mass., Emily W. Koehler of East Orange, N. J., and Louise Wall of Cleveland.

W. E. C.

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### Appliance to Enrich 'Cello Tone Shown Abroad

HAMBURG, June 15.—A new appliance to enrich the tone of the 'cello and contrabass was demonstrated before an invited audience in the Music Hall here by a young performer named Westermann. The invention is remarkably simple. The pointed wooden prong on which the instrument rests against the floor is made hollow instead of solid. This creates a sort of additional vibrating body. It is said to have made a marked difference in tonal richness when demonstrated in ensemble playing.

### Song and Piano Recitals Are Heard in Washington

WASHINGTON, July 2.—McCall Lanham of New York presented a group of his advanced pupils in his annual recital at the House of Farrington on Tuesday evening, June 28. Unusual examples of song literature were the feature of the evening. The "Sketches of Paris" by Manning, sung by Mrs. Frederick E. Farrington, were atmospheric. Raymond Moore, who has a rich baritone voice, sang songs of Scarlatti, Schumann, and Cowen. John Chandler Smith’s vibrant bass was heard in numbers which included "Why Do the Nations Rage?" from "Messiah." Anna King, Bruton Corning, Mrs. H. W. Williams, James McLain, Gertrude Russell and Bernice R. Angelico added interesting songs. La Salle Spier presented Jessie Blaisdell in a well-played piano program on the evening of June 20, when Mrs. Blaisdell interpreted J. S. Bach’s French Suite, in E Major. On the program were compositions by Beethoven, Scriabin, and Strauss-Schutt.

D. DEM. W.

CEDAR FALLS, IOWA.—Dorothy Sisson, whistling soloist; Dorothy Wyth, organist; Ruth Waugh, pianist; and Wanda McLean, cellist, gave a concert in First Presbyterian Church recently. B. C.

## DEGREES BESTOWED BY CAPITAL COLLEGE

Four Graduates Receive  
Bachelor of Music  
Awards

By Dorothy De Muth Watson

WASHINGTON, July 2.—Four pupils of the Washington College of Music were awarded the degree of bachelor of music at the twenty-first annual commencement held in the Auditorium of the Central High School on Saturday evening, June 25. Evelyn Bissig, Helen Le Fevre Lyon, Fritz Laile and Emelyn Katherine Paige were the recipients.

Degrees of bachelor of fine arts in music were awarded to Iris Luzelle Decker, Gladys Irene Price, Janet Whitcomb Torbert, and Elizabeth Garrett Wirt. Capt. William Santelmann, recently leader of the Marine Band, was given the degree of doctor of music.

Dr. C. E. Christiani, president of the College presented the diplomas.

The artist’s diploma was given to Clara Evelyn Scott, violinist.

Teachers’ diplomas were awarded to Catherine Benson, Evelyn Bissig, Victorie Bouillon, Ella Marguerite Carville, Virginia Woolridge Cureton, Anne Gregg Gibson, Romeo Emilio Guaraldi, Fritz Maile, Lillian Walters Peterson, Elizabeth Stewart. Ellen Irene Stuart received a supervisors’ diploma.

Graduate diplomas went to Joseph Marius Barbocet, Evelyn Bissig, Emilie Agnes Christiani, Martin Allen Dowd, Ida Wessels Jones, Lillian Ruth Latham, Florence Lucretia Leighty, Helen Le Fevre Lyon, Fritz Maile, Emelyn Katherine Paige, Bernice Shepard, Anne Louis Smith, Helen Alice Wooster.

The College Orchestra, under the baton of the president, contributed to the recital program given by the graduates.

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## CARL FLESCH



Even the keenest admirers of Carl Flesch, internationally renowned concert violinist and teacher second to none, were happily surprised last night in the course of his recital at Philharmonic Auditorium.

Los Angeles Evening Express, Feb. 23, 1927.

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## Los Gatos Is Setting of Pageant Presented with Atmospheric Music

**"La Primavera"** Given by Townspeople Is Pronounced Success—Melodies Have Spanish Character—Rising Water Screen Is Featured

**LOS GATOS, CAL.**, July 2.—A water curtain, recently perfected, which contrary to the usual stage mechanical devices, rises rather than falls, was of particular interest at the ninth annual community pageant staged by the people of Los Gatos on June 24 and 25. Fan shaped sprays on which played colored lights, rose in front of the footlights and effectively screened the stage from the auditors between the acts.

"La Primavera," a tragedy by Ignacio Ortega, was the pageant chosen for presentation this year. The pageant called for a picture of the early Spanish-California days. Nature has supplied Los Gatos with a perfect natural setting. The terraced hillside "back-drop" with its mountain roads and by-paths, magnificent trees, and the plateau-like fore-stage on which is a typical hacienda and mission church, give scope for remarkably beautiful pageantry. Several hundred townspeople under the direction of Arthur Cyril, appeared in a colorful picture of Spanish life at fiesta time. The spectacle was staged to the accompaniment of an artificial water-fall which splashed from the highest level.

The pageant opened and closed with Schubert's "Ave Maria." The fiesta scene introduced Spanish music sung by Roberta Leitch, soprano, and Francesca Ortega Brady, contralto. A string quartet, composed of Miles Dresskell, Benjamin F. King, Joseph Halamicek and Jan Kalas, accompanied the singers and played for the Vivian Amet Johnston dancers, who added beauty and grace to the fiesta scene. Marianne

Mathieu Wilson, as *Estrellita*, was particularly effective as soloist.

### An Effective Cast

Notably good dramatic work was done by Byron E. Walton as *Mateos*. Jean McKinley fulfilled the requirements of the title rôle, and Sewall S. Brown was an effective bandit. Others in the cast included Dick Bronaugh, Neil Warren, Eugene Parker, Art E. Walton, Russel Davenport, J. Kalas, and Jack Camou. To them, the speaking parts were entrusted. Splendid acoustics and ideal weather united to make the lines audible at a great distance. Lighting, costuming, and staging were of highly commendable order.

The Los Gatos-San Jose Band, conducted by Roland Hughes, gave the entr'acte music in a way that was a distinct credit to the players and to the community which claims them.

"La Primavera's" story opens on the birthday of *Primavera*. A fiesta is in order to celebrate her coming of age. Among the guests are *Mateos* and his daughter, *Estrellita*, a dancer, friends of *Primavera* and her father. The latter had once saved *Mateos* from deportation. In the midst of the fiesta a notorious bandit, *Joaquin Murietta*, formerly an employee on the Moreno estate and in love with *Primavera*, appears. He is accompanied by his bandit troops and demands the presence of *Primavera* at his camp that night.

Should she not appear, willingly, the bandits will take her by force. As the bandits greatly outnumber the Moreno forces, defiance could only breed disaster. *Estrellita* insists upon going in place of *Primavera*—a sacrifice based upon her love for her friend and on a desire to repay the debt she owes. *Primavera's* lover pursues *Estrellita*, hoping to save her and kill *Murietta*. The story ends with *Mateos* carrying his dead daughter back to the hacienda, and placing her body before a statue of the Virgin, as the "Ave Maria" is sung off stage. MARJORIE M. FISHER.



Sewall Brown as "Murietta," and Marianne Mathieu Wilson as "Primavera" in Los Gatos Pageant "La Primavera"

## Boston Activities

July 2.

Thompson Stone, the new conductor of the Handel and Haydn Society and the Apollo Club, sailed on Saturday, June 25, for Europe, where he will confer with some of the leading European choral conductors and music directors. His itinerary includes England, Scotland, France, Germany, Austria and Italy. In England he will meet Ralph Vaughan Williams, Sir Edward Elgar, Hugh Robertson of Glasgow, and others. Mr. Stone will attend the festival at Bayreuth, the annual convention at Frankfort-on-Main, and other events. In Italy he will confer with Francesco Malipiero, and will be the guest of Giorgio Polacco, conductor of the Chicago Civic Opera Company, at his summer home in Venice.

Félix Fox, pianist and director of the Félix Fox School of Pianoforte, sailed last week for Europe. He was accompanied by Mrs. Fox and their two sons, Richard and Francis Fox. In Paris, Mr. Fox will be joined by two of his pupils, Ernest Bray, director of music at Heidelberg College, Tiffin, Ohio, and Edward Lee, pianist and teacher, of Monroe, N. C., who sailed on June 25. In the latter part of the summer, the party will make an extended tour of Europe. Mr. Lee has been in Boston for the past few weeks, visiting friends.

Leslie Buswell will give a series of four concerts this season in his own small theater, Stillington Hall, Glouce-

ster, Mass., for which subscriptions were completed last November. For the initial concert, announced for the afternoon of July 1, some two score members of the Boston Symphony, under the leadership of Alfredo Casella, were to provide the program. The other concerts, at which well-known artists will appear, are to be evening events. Guests of honor include Governor Fuller, Cardinal O'Connell, Archbishop of Boston; Sir Esme Howard, British Ambassador, and Count Ferrari, Italian Consul in this city.

Agide Jacchia, director of the Boston Conservatory, sailed on Tuesday, June 21, on the *Conte Rosso* to spend the summer at his villa in Viserba, Italy. He will return in September, accompanied by his wife, Ester Ferrabini, instructor in the vocal department of the conservatory, and by their daughter, Elsa, who has been studying the past winter at the *College Reale delle fanciulle*, in Milan. As a result of annual examinations at the Boston Conservatory, the following honor lists have been announced: First honor group: Harriet Kendig of Albion, Pa.; Joseph Orosz, Toledo, Ohio; Marian Copeland, Delano, Cal., and Elizabeth Borton, Bakersfield, Cal. Second honor group: Tommasina Grana of East Boston; Adnah Fahrney, Cambridge; Hung Kuei Nieh of Kuei-Chow, China, and Leslie Babbin of Lynn.

Jean Macdonald, soprano, will spend the summer in her home town, Hastings, Nova Scotia. Prior to going there, she will fulfill a week's engagement at the Samoset Hotel, Rockland Beach, Rockland, Me., followed by a week's engagement at the Kineo House, Moosehead

Lake, Me. Miss Macdonald will return early in September.

Voice and piano pupils of Florence E. Tibbets, assisted by violin pupils of Willis Hutchins, gave a recital in Huntington Hall, Monday evening, June 27, before a large and responsive audience. The following students played their parts admirably: Piano, Margaret McIsaac, Margaret Sullivan, Marjorie Cosman, Mary Cosman, Francis Rasmussen, Isabel Sefton, Joseph Fiske, Francis Sefton; voice, Isabel Sefton; violin, Junior Moran, Susie Mike.

Mr. and Mrs. Ralph L. Flanders have arrived at Northport, Me., for the season at Cedar Hedges. They are accompanied by their daughter, Frances Flanders. Mr. Flanders was formerly general manager of the New England Conservatory.

An informal association is being organized in Sandwich, Mass., on Cape Cod, for the purpose of promoting social activities during the summer under the leadership of Mr. and Mrs. Edward Bright, Mr. and Mrs. Jonathan Leonard, Mr. and Mrs. Eugene Klapp, Mr. and Mrs. Hardinge Scholle, Mr. and Mrs. H. P. Dunbar, Mr. and Mrs. Frederic Tudor, Mr. and Mrs. Frank Otis Ellis, Mrs. and Miss Newton, Dr. and Mrs. Vail, Mrs. Henry Freeman, Edward Clark, Admiral and Mrs. Carpenter, Mr. and Mrs. Watson Clark, Mrs. John Chipman and others. Miss Searle's open air theater will be a center. The season is to include three sunset recitals at five o'clock. The first will be given on July 10, when Maud Huntington Benjamin, reader, will present "The Devil's Disciple," by Shaw. On July 19, Jetson-Ryder, American baritone, will be heard in recital, with accompanying artists. On July 31, Alfred Kreymborg, poet, will give a troubadour program of original poems to the accompaniment of his own instrument, the mandelute.

Piano and vocal pupils of Edward Whitlow gave a recital in Wesleyan Hall, Friday evening, June 24. A large audience was appreciative. Pupils in

both classes rendered praiseworthy account of their year's work. They were: Barbara Lindstrom, Elna Johnson, Florence Shipp, Louise Sym, Leona Peterson, Edmund Stockwell, Agnes Bowes, Robert Samuelson, Margaret Athridge, Edna Murphy, Sidney Adelman, Leo Adelman, Carolyn Spinney, Mona Logofet, Joseph Paes, Daniel Connelly, Edna Vett, Gladys Connelly.

The Copley Club Singers, under the direction of Pauline Hammond Clark, gave a musical in the Hotel Cluny, Friday evening, June 24. Those to perform with distinction were: Mary Mortimer, Gertrude Gibson, Agnes Currier, Ida Richmond, Robert Foy, Elmer Turner, William B. Keefe, George Gibson, Justine McIlroy, Dassie Dupee, Marion Trask, Ida Richmond, Mildred Beardsley, Betty Hiltz, Bernice Chute, Elinor Shorter, Agnes Currier, Marion Rice Johnson, Betty Foy, Jane Loots, Louise Turner, Helen Svedeman, Amelia Marcus, Mabelle Trask, Olive Perham.

W. J. PARKER.

### Army Band Leaders Ordered to Washington

WASHINGTON, July 2.—Four warrant officers serving as Army band leaders at various posts throughout the country have been ordered here to take the special course for band leaders at the Army Music School, Washington Barracks. They are George Lindstrom, Fourteenth Cavalry Band, Fort Des Moines, Iowa; John Belardi, Sixth Engineers' Band, Camp Lewis, Wash.; Michael P. Riordan, Eleventh Cavalry Band, Presidio of San Francisco, Cal.; Leopold A. Yost, Thirty-eighth Infantry Band, Fort Douglas, Utah.



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# WEEKLY SURVEY OF EUROPE'S MUSIC

## Krefeld Summons Composers to National Festival

Modern Works Form Week's Programs, in Which Leading Members of the Younger Schools Show Latest Trends—Many First Performances Are Features of Fête Days—Posthumous Opera by Stephan Is Given in City Theater—Giesecking and Arrau Among Soloists

**K**REFELD, GERMANY, June 20.—The fifty-seventh festival of the General German Music Society has just been concluded in this picturesque city near the border of Belgium. The festival annually calls together a prominent gathering of the younger composers in Central Europe, and many works yearly are brought to first hearing. Significant, therefore, are the latest trends revealed in the four days' program.

The predominance of writing in the smaller chamber orchestral forms, in many cases with vocal parts treated instrumentally, was again noted this year. The difficulty of assembling large forces—and the incidental expense is no little item—undoubtedly has influenced present-day production in this particular. Again, the unsettled conditions in the art—harmonically and formally—and the rather nervous tension of modern life, undoubtedly also have their effect in causing composers to essay small forms for speedy production. The phase must be captured before it wanes!

### The First Program

On the first day, June 12, a morning concert in the Stadthalle brought to hearing five works. Paul Kletzki, a twenty-seven-year-old Polish composer, presented his Symphony in D Minor. A nervously rhythmical and pronouncedly chromatic style was revealed in this work of three movements.

Then there were two other previously-heard works which have won some popularity—Philipp Jarnach's "Morgenklangspiel," already heard in Berlin and Paris; and Kurt Weill's orchestral suite, "Quodlibet." The last is drawn from a pantomime, "Magic Night," danced by a Russian troupe in Berlin in 1922. It is a fanciful potpourri, revealing a most interesting talent. Jarnach's work is in the form of a sinfonietta, with independent melodic lines and very clear scoring, the general idiom being tonal but marked by dissonant complication.

The first hearings at this concert included a Hymn for mixed choir and orchestra by Wilhelm Petersen, a setting of strophes of partly jubilant strain, proclaiming a "renewing of the old earth." Canon episodes and thematic development were interesting. The other work was a vigorous Piano Concerto by Manfred Gurlitt, a young conductor of Bremen, who studied under Humperdinck. He has several operas to his credit.

### Songs of Varied Hues

The second day brought an evening orchestral concert of seven works. A Concerto Grosso by Hans Retlich essayed to recapture the pre-symphonic style but seemed rather an exercise in counterpoint. F. W. Lothar came forward with a first performance of his "Astarte." These are slight and graceful dance movements, which have simplicity as a virtue.

Othmar Schoeck, the Swiss composer—a comparative veteran—gave a work for mixed chorus and orchestra, entitled "Trumpet Sounds"—based on Whitman, and expressing the painful reaction to

### Chaliapin May Give Opera Series in London

LONDON, June 15.—Feodor Chaliapin is likely to give a season of opera in London in October. "Negotiations are now proceeding," he said, "and I shall almost certainly appear in some of the great rôles as well as in something new under the direction of Charles B. Cochran."



Rudolf Siegel, Conductor of the Krefeld Festival

wars. Heinz Tiessen's "Prelude to a Revolutionary Drama," inspired by Tolstoi's drama "Man in the Mass," has a sort of free symphonic development, with the inevitable concluding fugue.

Somewhat sombre in mood was Arthur Willner's scene, "To Death," for baritone, mixed chorus and orchestra. Muted strings depict a sort of "death and transfiguration," with the conclusion reached with the soloist again greeting the light. A rehearing of Rudolf

Siegel's lyric scene for baritone and orchestra, entitled "The Hermit," showed a sympathetic setting of Eichendorff poems. Representative of the older generation were Bernhard Sekles' Variations on "Prince Eugene," a folk-tune. This is scored vigorously for male chorus and wind orchestra. Heard for the first time, it impressed as the work of a routined technician.

### Stephan Score Heard

The third day was a sort of interlude, for there were only a business meeting; an opening of a picture collection at the Museum, where a String Quartet by Bartók was performed, and an evening hearing of the opera, "The First People" by the late Rudi Stephan at the City Theater.

Stephan was one of the most interesting figures in young Germany before his tragic death in 1915 at the age of twenty-eight. His opera, in two acts, has as a result acquired a somewhat precious value as a promise of what might, perhaps, have been. It is a markedly ultra-modern effort, showing some likeness to the Debussyian style, with other influences. The book, by Borngräber, portrays a symbolic picture of mankind in an exotic version of the Garden of Eden, the first pair and their two warring sons, following the Scriptural account. There are mystic trends, with a summoning of esoteric moods by means of instrumental color. There are a ritual scene of a thank-offering, an erotic section on the potency of primeval love, and some more brutal scenes of strife. The close is a sort of apotheosis on a note of mysticism.

The work roused interested discussion. It was conducted by Franz Rau,

## Stravinsky and De Falla Visit London; Holst Choral Ballet Is Given on Stage

**L**ONDON, June 25.—Several eminent composers have been among recent visitors to London. Igor Stravinsky conducted a wireless concert of his own works, including some new to London. It began with the short overture to the opera "Mavra." A Suite for small orchestra was also given. Stravinsky played the solo in a Piano Concerto which Edward Clark conducted. The "Fire Bird" music ended the concert.

Manuel de Falla appeared as the soloist in his own Piano Concerto at the Aeolian Hall when his opera, "The Puppet Show of Master Pedro," based on an episode in "Don Quixote," was performed for the first time in London. The latter, however, was given in a concert version. It has some charming passages.

### Folk Dance Festival

At the New Scala Theater on a Saturday the English Folk Dance Society held one of their exhilarating festivals. To cap the usual program of traditional dances, adeptly presented, Holst's Choral Ballet, "The Morning of the Year," received its first performance. The music was disappointing. It was not very well sung on this occasion, but the dancers were most effective.

Vaughan Williams conducted the folk-dance music, and Keith Falkner sang two groups of folk-songs collected by the late Cecil J. Sharp.

Cortot, Thibaud and Casals played at the National Sunday League Concert. The recital included a Haydn Trio, Beethoven in E Flat (Op. 70, No. 2), and Mendelssohn in D Minor.

Three unfamiliar Bach sacred cantatas were performed at the tenth meeting of the Bach Cantata Club in St. Margaret's Church, Westminster.

Dorothea Johnston, of California, in-

troduced to a London audience at Aeolian Hall American Indian songs in costume. Alexander Borovsky included the Beethoven Appassionata in the program of his Aeolian Hall recital. He also gave Prokofieff pieces—Five Sarcasms and Five "Visions Fugitives."

The first performance of a new Quartet in B Minor by John B. McEwen was given recently by the Virtuoso Quartet. It is an eloquent and well-constructed work.

The May Week concert of the Cambridge University Musical Society consisted of Beethoven's "Egmont" Overture, Parry's "Prometheus Unbound," and Vaughan Williams's "Sea" Symphony. The revival of "Prometheus Unbound," after nearly thirty years, was interesting. The soloists were May Busby, Helen Anderton, Trebor Jones, and Roy Henderson.

Sir Henry Wood conducted the Royal Academy of Music students' orchestra at Queen's Hall in a Beethoven memorial concert which included the Choral Symphony.

The program opened with a rarity—"Wellington's Victory, or the Battle of Vittoria." Phyllis McDonald played the first movement of the Violin Concerto. The quartet consisted of Jessie Hewson, Ethel Barker, James Topping, and Edgar Jones.

Arthur Rubinstein's piano recital at the Aeolian Hall included the D'Albert transcription of Bach's Organ Toccata in F. His playing was masterly in every sense.

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PARIS

### Paris Hears New Stage Work by d'Indy

**P**ARIS, June 18.—"The Dream of Cinyras," a new lyric comedy in three acts with a score by Vincent d'Indy, and a book by Xavier de Courville, has been given its world-première by the Petite Scène. The light and entertaining fantasia concerns one Cinyras, King of Chypre, who is put into a deep sleep by some warriors, carried to the siege of Troy and—when he wakes—is told that he has been for seven years the cook for Ulysses! When three years have passed, and the siege has ended, Cinyras is put to sleep again. He wakes to find himself once more on his throne. The composer conducted a large orchestra, principally of amateurs. His score is not very original thematically, but it abounds in delicate beauties of instrumentation and orchestral color.

and was staged and sung with attention to detail.

The City Theater also gave on the final day a performance of Gustav Kneip's romantic opera, "Heliodor."

### Liszt's "Christus" Sung

The one work from the standard repertory given at the festival was Liszt's "Christus." The religious choral work, too seldom given nowadays, proved genuinely impressive and nobly simple, as compared with the involved idiom of most of the young composer's offerings.

The final modern concert brought a String Quartet by Artur Schnabel, the pianist; a première of Ludwig Weber's three interesting works for mixed chorus, beautifully written for a cappella singers; Nikolai Lopatnikoff's Piano Sonatina; Ernst Pepping's Concerto for viola and small ensemble, and Hans Gal's melodically fresh "Epigrams" for madrigal chorus.

The civic orchestra was augmented for the concerts in which it appeared. In addition to Rudolf Siegel, the regular festival conductor, guest appearances were made by Gurlitt and Retlich in their works. Several notable soloists were present, including Walter Giesecking and Claudio Arrau, pianists; Karl Fischer, viola player; and a quartet of vocalists—Emmi Lund, Hilde Ellger, Louis Van Tulder and Hermann Scheyer. The noted Havemann Quartet contributed much to the concerts.

### "Cardillac" Has Marked Munich Success

**M**UNICH, June 18.—The first performance at the Munich National Theater of Paul Hindemith's opera "Cardillac" recently had an unusually enthusiastic reception. The work, since its Dresden première last autumn, has been heard in a number of German cities. Here it was conducted by Elmendorff, with the stage directed by Hofmüller. There were twenty-five recalls at the close. The title rôle was sung by Erik Wildhagen, and Elisabeth Feuge had the part of the goldsmith's daughter.

### Operatic Novelties for Paris Next Year

**P**ARIS, June 20.—Two new operas are to be given at the Opéra-Comique early in the autumn. The first is "Good King Dagobert" by Marcel Samuel-Rousseau, in which Thomas Salignac will return to this house in a leading rôle. Of considerable interest is a new opera by Alfred Bruneau, composer of "L'Attaque au Moulin" and other works. This is entitled "Angelo, Tyrant of Padua."

## Returning from Paris, Prima Donna Brings New Opera, "Néréa," to America

Dramatic Score by Le Borne Impresses Cyrena van Gordon—European Operatic Experiments Include Interesting Effects with Indirect Lighting

CYRENA VAN GORDON is home from Paris with a new opera. Instead of the feminine preoccupation with clothes and the latest mandates of the Rue de la Paix which might have been expected, Miss van Gordon, in New York last week, spoke enthusiastically of "Néréa," a new work of Fernand Le-Borne, the eminent Paris composer and writer of musical criticism. The opera has been performed only once, on Jan. 12 of this year in Paris and, according to Miss van Gordon, its success was pronounced.

Upon hearing of Miss van Gordon's presence in France, the composer immediately took steps to interest her in an American presentation of "Néréa" next fall by the Chicago Civic Grand Opera Company. He believes that the title rôle is singularly adapted to the American singer's voice and personality, as its style is strongly Wagnerian and the action highly dramatic.

Giorgio Polacco, conductor of the Chicago organization, who is summering in Italy, was called into consultation and the score received his hearty commendation. Miss van Gordon believes that the only contingency which may prevent its production by the Chicago Company next season is the elaborateness of the staging, a factor to be considered in view of plans going forward for the con-

struction of the new opera house, and the curtailment of all extra expenses toward that end.

### *Staging at La Scala*

"Interesting things are being done in Europe in the opera field," Miss van Gordon said, "especially in the direction of staging and lighting. I was doing no singing myself so I had the opportunity of attending many magnificent performances. At La Scala, for example, they are experimenting with the new science of indirect lighting. No footlights are used and the effect reminds one of some of Max Reinhardt's productions."

"I couldn't help thinking, though, that such a system would tend to minimize the importance of facial expression on the part of the singer and reduce the total effect of a carefully worked-out characterization. Still no one can deny the charm and artistry of the settings achieved in this manner."

### *"Parsifal's" Popularity*

Grand opera is enormously popular abroad, as everyone knows; but Miss van Gordon was surprised to arrive in London in time to see "Parsifal" at Covent Garden only to be told that she could not possibly obtain a seat.

"It took all the persuasive powers of three or four members of the Chicago Opera technical staff who are connected with Covent Garden for the season, to get me in at all, and then the best they could do was a little, low wooden bench on the stage, hidden between two sets of velvet curtains. There I sat through two performances and forgot that I hadn't an upholstered chair."

In Milan, Miss van Gordon was a guest of Rosa Raisa and Giacomo Rimini at Villa Raisa, Verona, as were also Edith Mason and Giorgio Polacco of the Chicago Company. F. L. W.



Photo by H. A. Attwell

Cyrena van Gordon, Mezzo-Soprano of the Chicago Civic Opera Company

### Hollywood Community Leader Suffers Injury in Game at Outing

LOS ANGELES, July 2.—Hugo Kirchhofer, conductor of the Hollywood Community Chorus and other singing organizations in and about Los Angeles, suffered an accident at the outing of the chorus members on June 21. Playing in one of the games, Mr. Kirchhofer fell, dislocating his left ankle and fracturing his left arm below the elbow. He was taken to the Hollywood Community Hospital, where it is said he will be confined for a period of three weeks. Assistants will look after his work while he is recuperating. H. D. C.

## PITTSBURGH ENJOYS SERIES OF RECITALS

Organ and Piano Programs Are Attended by Large Audiences

By Wm. E. Benswanger

PITTSBURGH, July 2.—Continuing the series of lecture-recitals at the P. M. I., Dallmeyer Russell analyzed the G Minor, F Major, and A Flat ballades of Chopin on June 29. Mr. Russell's analyses and artistic playing was well received.

The P. M. I. presented a number of students in recital on June 24, and gave a second recital on June 28.

Dr. Charles Heinroth, organist and director of music in Carnegie Institute, gave the last free organ recital of the season in Carnegie Music Hall, on June 25. These recitals have taken place every Saturday evening and every Sunday afternoon from October to June and have been enjoyed by large audiences.

For the last program, Dr. Heinroth devoted his attention to wedding music of all varieties, as represented by Wagner, Liszt, Grieg, Dubois, Goldmark, Jensen, Saint-Saëns and Mendelssohn.

The Sunday afternoon free organ recitals by Dr. Casper P. Koch continue.

The Duquesne Opera Company began its sixth week of light summer opera at Duquesne Garden on June 27. "Katinka" is the bill for the present week, the cast including Matt Hanley, Ethel Clark, Hollis Daveny, Melvin Memphill, and others. Rupert Graves is the conductor.

### Arthur Baecht Plays in Jersey City

JERSEY CITY, N. J., July 2.—Arthur Baecht, American violinist, appeared in recital in Bergen Lyceum on the evening of June 17. Mr. Baecht played a special request program which listed Tartini's G Minor Sonata, de Bériot's Seventh Concerto, favorite short numbers and two Spanish Dances of Sarasate. Albert Baecht accompanied him.

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## In Chicago Studios

Chicago, July 2.

### AMERICAN CONSERVATORY

Josef Lhévinne, pianist, began his master class on Thursday, June 23. His classes are attended by professional pianists, teachers and advanced students from all parts of the country. In addition to private instruction, Mr. Lhévinne is conducting four répertoire classes each week.

Lela Hanmer, pupil of Earl Blair, played the G Minor Concerto by Saint-Saëns at her pupils' recital in Berwyn on Friday evening, June 17. Marion Setaro assisted with two groups of soprano songs. Cleveland Bohnet of the piano faculty will spend July and August in France and Germany.

Alyne Tudor, soprano, pupil of Elaine De Sellem, was the winner in the final Publix Theater contest conducted in the Chicago Theater last week. Miss Tudor will appear in the stage production, "Young America," which opens in the Paramount Theater in New York on July 9.

Henry Purmort Eames of the piano faculty gave his lecture-recital on "American Music" before a group of musicians at the Hohm Antique Shop on Friday afternoon.

### BUSH CONSERVATORY

On Wednesday of last week members of the ensemble class, under the direction of Richard Czerwonky, gave a chamber music program in the recital hall. Thirty-four piano students of Jeanne Boyd were heard in a studio recital last Friday afternoon. Vocal students of Mae Graves Atkins gave a recital last Saturday evening. Pupils of Jeanne Boyd were presented in a recital of original compositions on Thursday evening.

### EDSON STUDIO

Charles Farwell Edson, bass, specialist in voice diagnosis, will open his studio in the Kimball Building on Sept. 1. Mr. Edson will hold master classes for singing and speaking during the Southwest Chautauqua at Las Vegas, N. M., during July and August.

### HARRIET CASE STUDIO

Students of the Harriet Case répertoire class are on holidays for the summer. Liela Bell, soprano, is spending the vacation at her home in Seattle, and making a number of club and church appearances. She appeared on June 23 in concert under the management of Montgomery Lynch of Seattle. Dorothy Whiteside, mezzo-soprano, after an active spring season, will spend the summer in Iowa. Isabel Boyd, soprano, will spend her vacation on the western coast. A trio of Iowa girls, Edris Vohs, Helen Howe, and Ethel Hedenberg, will return to their homes. All will return to Chicago in the fall for work with Miss Case.

Miss Case is holding a summer class in Chicago at the Cosmopolitan School of Music, and will leave at the end of July for a prolonged vacation on the Pacific Coast.

### CHICAGO MUSICAL COLLEGE SUMMER RECITALS OPENED

Artist Series of Master School Brings Programs by Collins, Cole-Audet and Gons—Students Also Heard

CHICAGO, July 2.—The artist concert series of the Chicago Musical College summer master school began auspiciously on Tuesday afternoon with a piano recital by Edward Collins in Central Theater.

Especially interesting were Mr. Collins' own "Passacaglia" and "Valse Capricieuse," lilting numbers based on attractive melodies. In his Chopin group—a nocturne, a waltz, an étude and a scherzo—Mr. Collins showed a poetic insight into the beauties of the works. He played Beethoven's Sonata in F Major with scholarly and careful regard for traditions, and with brilliant virtuosity.

On Thursday afternoon Viola Cole-Audet, pianist, and Jaroslav Gons, cellist, gave a joint recital in Central Theater on the same series. A splendid unity was achieved by these artists in the Strauss Sonata in F and in Grieg's Sonata in A Minor. Mr. Gons disclosed a rich, sonorous tone in numbers by Glazounoff, Kamenko and Davidoff. Mme. Cole-Audet gave an enjoyable reading of two "Indian" sketches by Otterstrom: "Love Song" and "Dance of the Dog Feast."

Last Sunday a concert was given in Central Theater by the successful contestants for the Auer, Grainger, Witherspoon, Hageman, Hinkle, Raab, Boguslawski and Sametini free fellowships.

This morning an "Old English" program was given in Central Theater, in costume and with action, by students from the studio of Herbert Witherspoon. They were assisted by dancers from the studio of Libushka Bartusek.

### GUNN SCHOOL PRESENTS COMMENCEMENT PROGRAM

Concert List Offered by Pupils Ranges from Bach to Saint-Saëns—Performances Are Notably Good

CHICAGO, July 2.—The commencement exercises of the Gunn School of Music took place Thursday evening, June 23, in the Fine Arts Recital Hall.

A program of concertos and arias ranging from Bach to Saint-Saëns preceded the presentation of diplomas and degrees. This program brought distinction to Anne Frohman, who set forth the first movement of Bach's D Minor Concerto for piano and strings with admirable spirit and tradition; to Oscar Green, whose performance of the Mozart A Major Concerto with the Reincke cadenza was remarkably facile from a technical standpoint and of genuine worth in every respect; to Beatrice Welter, whose account of the first movement of Beethoven's E Major Concerto had poise, authority, and good style; and to Mary Van Aken, who gave a highly dramatic performance of the best of the Saint-Saëns piano concertos.

There were two vocalists: Ernest John, a routined oratorio singer, who gave the recitative and aria, "In Native Worth," from "The Creation," with fine tone and style; and Olga Fosberg, who gave evidence of considerable achievement in the Jewel Song from "Faust."

A large class received degrees, diplomas and certificates.

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toire class are on holidays for the summer. Liela Bell, soprano, is spending the vacation at her home in Seattle, and making a number of club and church appearances. She appeared on June 23 in concert under the management of Montgomery Lynch of Seattle. Dorothy Whiteside, mezzo-soprano, after an active spring season, will spend the summer in Iowa. Isabel Boyd, soprano, will spend her vacation on the western coast. A trio of Iowa girls, Edris Vohs, Helen Howe, and Ethel Hedenberg, will return to their homes. All will return to Chicago in the fall for work with Miss Case.

Miss Case is holding a summer class in Chicago at the Cosmopolitan School of Music, and will leave at the end of July for a prolonged vacation on the Pacific Coast.

## Opening Week of Ravinia Opera Progresses with Notable Productions

[Continued from page 1]

Miss Bori was an ideal *Mimi*. She never was out of the picture, but submerged her personality in that of the character, which she re-created with rare histrionic skill.

But Miss Bori was not alone in making this opera enjoyed by the capacity audience. Each member of the cast was a star in his or her part. Mr. Martinelli sang the rôle of *Rodolfo* with an intensity of feeling that made it inevitable the audience would accord him prolonged demonstrations of approval. Mario Basiola disclosed a rich, smooth baritone voice as *Marcello*, and Virgilio Lazzari and Mr. Defrère romped through their rôles in a mood of joyous exuberance. Tina Paggi, making her Ravinia début, gave a truly inspired portrayal of *Musetta*. She sang the Waltz in excellent style, and was given a cordial reception.

Gennaro Papi conducted from memory, making a good effect.

### "Martha" Delights

"*Martha*," given on Wednesday night, marked the first appearances this season of Florence Macbeth, Mario Chamlee and Vittorio Trevisan. The perfect singing of Miss Macbeth was a delight to the ear, as her winsome appearance was to the eye. Her voice was as clear as the tones of a silver bell. Not only in "The Last Rose of Summer," which she sang in English, was her vocalism perfection itself, but in every measure. Here, too, was a prima donna who bore herself as one would expect *Lady Harriet* to do.

Mr. Chamlee, as *Lionel*, revealed the lovely quality of his voice. In the final act especially the full beauty of his tones was heard. Ina Bourskaya and Mr. Lazzari, in the music allotted to them, contributed performances with the skill of routined artists, and made their rôles musically attractive and dramatically convincing.

Mr. Trevisan gave a very amusing delineation of *Sir Tristan*. Louis D'Angelo provided a clever farce-comedy portrayal of the *Sheriff*. It was all hilarious, and the audience hugely enjoyed it.

Louis Hasselmans conducted excellently.

### "Faust" Is Welcomed

The performance of "*Faust*," on Thursday night, was distinctly up to the Ravinia standard. Mr. Hasselmans conducted *en amore*, and the Chicago Symphony players and the singers were responsive. Mr. Martinelli, in the title rôle, showed himself a fine lyric artist, master of the graces of vocal art. His singing of "Salut demeure" was a rare vocal gem.

Elisabeth Rethberg sang charmingly as *Marguerite*. There is no denying the exquisite quality of her voice—smooth, ravishingly lovely, and faultlessly produced. She gave a rather reserved reading of the rôle.

Mr. Rothier was in splendid voice. His interpretation of *Méphistophélès* was suave and polished. Gladys Swarthout, as *Siebel*, deserves a special word for the lyric loveliness of her voice in the Flower Song.

### Talley Début a Triumph

A slight illness of Miss Bori, who was to have sung in "*L'Amore dei Tre Re*" on Friday night, caused a change to "*Rigoletto*," and gave Chicagoans their first opportunity to hear Marion Talley. This talented young American soprano made the opera a great personal triumph for herself, and so keyed up the other singers that the whole performance was lifted to a plane of artistic loveliness.

Miss Talley's bird-like voice and good sense of the theater, added to that elusive something called "personality," were factors in her success. She "stopped the show" after "*Caro Nome*" after her duet with Giuseppe Danise in the second act, and again in the third act. The applause was tumultuous.

seeming to rival the thunder of the storm which swept Ravinia during the Overture, but subsided before the second act. Very often in *legato* passages, Miss Talley endowed tones with a caressing tenderness, a lingering prettiness, as if she were loath to leave them.

Mr. Danise as the *Jester* was capital. He not only sang the rôle of *Rigoletto* superbly, but he also gave a well thought-out and effective dramatic portrayal.

Mr. Chamlee, as the *Duke*, was in wonderful voice. His high notes were ringing and lovely, and he sang with vibrant feeling. Miss Bourskaya gave personality to the small part of *Madalena*, and Mr. Lazzari's deep bass was heard in the rôle of *Spafucile*. Mr. Papi conducted with vigor, and kept the performance moving at a swift pace.

### Claussen in Bow

Last night "*Aida*" was sung, with Mme. Rethberg as *Aida*, Julia Claussen as *Amneris*, Mr. Martinelli as *Radames*, and Mr. Danise as *Amonasro*. Mr. Papi, conducting, held the performance with a firm hand; and a spirited presentation was given. The opera was shortened, for Ravinia production, by omitting the Triumphant Scene, the consecration in the Temple of Ptah, and the ballet episode in *Amneris'* boudoir.

Mme. Claussen accomplished her Ravinia début at this performance, and made an excellent impression. She disclosed a voice of opulent quality in the middle and upper registers, and of ample beauty and volume throughout. She projected the drama with a keen sense of the theater.

Mr. Martinelli imbued his rôle, as invariably, with fervor.

Mme. Rethberg, too, lost herself in the character of *Aida*, and the justly famed beauty of her voice made the music of the Nile Scene a bit of shimmering loveliness.

Mr. Danise, as *Amonasro*, was in superb voice. Mr. Rothier and Mr. D'Angelo were fully adequate as *Ramfis* and the *King of Egypt*, respectively.

### Concerts Are Attractive

On Sunday afternoon a concert was given by the Chicago Symphony, with Eric DeLamarre conducting, and Alfred Wallenstein, principal cellist of the orchestra, as soloist. Another concert was given by the Chicago Symphony on Monday night. The fine art of Jacques Gordon was revealed in Mendelssohn's Concerto for violin and orchestra. Gladys Swarthout sang an aria from "Romeo and Juliet."

The first of the series of children's concerts was given on Thursday afternoon, the orchestra playing a program of Bizet's music under Mr. DeLamarre's baton.

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**JOHN T. TILLOTSON**

**CHARLES T. TILLOTSON**

**FRANCIS T. TILLOTSON**

**Italian Opera Undergoes  
Process of Revitalization**

[Continued from page 11]

densed into one act that reduces the plot to its fundamental situation, to the great advantage of the musical substance, and 'Filomela e l'Infatuato,' an opera in three pictures whose plot portrays violent despair in grim and shadowy colors.

"A music drama developed with such profound understanding of musical needs and the felicitous fusion of words and music has a great future. It is easy to understand why Malipiero has



Ottorino Respighi

followers among the young and among those who feel the necessity of new life in the theater.

**A Special Ballet**

"The third modern direction is toward a ballet that is rather special for, besides containing whole sections for voice, it preserves something of the aspect of Italian opera. It has two characteristic expressions, as, on the one hand, in 'La Giara' by Casella, and, on the other, in 'Barabau,' by the young composer, Vittorio Rieti. Both have their inspiration in Italian popular music and in the musical spirit of the people—something new in the music drama of Italy, which has always aspired to a grandiose solemnity and to expressions of great dignity. 'La Giara,' dealing with a story of the Sicilian countryside, is rich in the themes and rhythms of that great island. The dances have the same style as the musical pieces that were the fulcrum of the old-time opera—they present a rapid, close-knit development which depends on the action, tending now toward hearty vivacity, now toward serene contemplation.

**Glorifies Rural Humor**

"Rieti's 'Barabau' not only draws its inspiration from popular songs, but glorifies the flavor of Italian rural humor through a succession of gay and witty episodes.

"In these three diverse types of works there is a clear index to the Orientation in the music drama taken by young writers in Italy. There are also other works which, though they do not represent special tendencies of reform, deserve special consideration, for example, 'Belfagor' of Respighi and 'La Leggenda di Sakuntala' of Alfano. The first, which is comic, reveals Respighi's great art as a colorist. He has succeeded in transplanting the piquant flavor of his symphonic poems into three acts of his opera, and it is consequently luminous and dazzling. It might be said that the luminosity is at times excessive and that one would relish an occasional restorative shadow.

"*'La Leggenda di Sakuntala'* by



Vittorio Rieti

Franco Alfano is an opera of abundant lyric and dramatic qualities, a very noble work, although perhaps at times overladen with its various elements and somewhat overreaching in its sonority.

"But, as has been said, these are all manifestations which represent a very significant aspect of the recent Italian output. Despite many dire predictions the music drama is evidently still alive today, apparently capable of renewing itself, and in the world wide movement Italian composers are lending to its new life both ideas and enthusiasm."

**Tollefsens Experience  
Shipwreck and Marooning**

Shipwrecked, marooned, Mr. and Mrs. Carl H. Tollefsen of the Tollefsen Trio have another story to add to their reminiscences. One Sunday afternoon, they ventured, with a group of friends, to journey out in their motor boat "Whim" to Fire Island. On the return trip, the rough waters of Moriches Bay proved too much for the launch. Water, which slowly filled the boat, caused faulty ignition and stalled the engine.

Failing to start the engine again, Mr. Tollefsen and his secretary, Anita Palmer, raised signals for help. In the meanwhile, the extremely rough bay, across which a high wind was blowing, put the boat in danger of capsizing.

After no small amount of difficulty, the party managed to maneuver the boat to a promontory of bleak marsh land. Wading about in the soggy swamps, the members came to a wood and found an unused, grass-covered roadway. The passengers of the wrecked ship cheerfully plodded on, hoping for a house where they might warm themselves. A half hour later their wishes were granted. Two friendly dogs met them and acted as escorts to a house where Mr. and Mrs. Richard Floyd accepted the tired guests with much hospitality.

Mr. Tollefsen asked Mrs. Floyd whether she had at any previous time been the hostess of shipwrecked victims. After a negative rejoinder, Mrs. Floyd related a happening of 1700. Captain Kidd, with a party of heavily armed pirates, approached the house and asked the owner, Mr. Floyd's ancestor, to sell him forty cows. Failure to sell would bring removal of the animals by force. Naturally, Mr. Floyd consented. In return for the cows, Captain Kidd filled Mr. Floyd's hands with pieces of eight.

ROME.—Franco Vittadini, composer of "Anima Allegra," is at work on a new opera, "Le Sagredo," with a libretto by Giuseppe Adami.

## RANGER PAYS HONOR TO RETURNING SINGER

### Texas Audience Welcomes Laura Townsley McCoy in "Firefly"

By Grace G. Norton

RANGER, TEX., July 2.—The closing night of the Redpath-Horner Chautauqua was made a gala occasion because of the return of Laura Townsley McCoy, coloratura singer, who gained great success in the title rôle of "The Firefly." She sang her way into the hearts of the people who filled the big tent, as she had during the days of the oil boom, when artists and musicians were rare in this city.

In the course of the last act, Mayor John W. Thurman appeared on the stage and spoke of the affection of Ranger people for Miss McCoy, an affection proved by the presentation of a signed contract for next season. Miss McCoy then sang "Caro Nome" from "Rigoletto," and for an encore the "Indian Love Call" from "Rose-Marie."

In the audience were Mrs. John F. Lyons, former president of the National Federation of Music Clubs; Mrs. J. O. Montrie, vice-president of the Texas Federation of Music Clubs; Mrs. Louis Morris, president of the Harmony Club of Fort Worth, and Margaret Caldwell, who had come from Fort Worth especially to hear Miss McCoy.

Early in May Miss McCoy was on tour with Ernestine Schumann Heink, who is much interested in her success.

Previous to the "Firefly" performance, Mr. and Mrs. Gifford Clegg gave a supper, the guests including Mrs. Lyons and her party. On Sunday night a reception and shower was held for Miss McCoy in the Ghelson Hotel.

### "IGOR" AT CONEY ISLAND

#### Opera Scenes to Be Presented with Other Numbers in Stadium

Scenes from Borodin's "Prince Igor," with a cast of twenty-five, and 100 musicians of the New York Symphony under Erno Rapee, will be given Saturday evening, July 16, in the open-air arena of the Coney Island Stadium. This entertainment is being presented under the sponsorship of the Joint Defense & Relief Committee of Cloakmakers and Furriers, of which Ludwig Landy is campaign manager.

Rita De La Porte and Alexis Kosloff of the Metropolitan Opera have been engaged to appear in the ballet.

Mr. Rapee will also present music of Wagner, Rimsky-Korsakoff, Strauss, Tchaikovsky and Berlioz. Victoria Youngman and Alice Delano Weekes, formerly of the ballet of the Capitol Theater, will portray other important parts.

#### "Key to Musicianship"

Frequently, says Christine Trotin, Americans with an ambition to play or sing, approach their instrument or vocal studies with too little theoretic background. After a few years of slow and strenuous progress, these ambitious pupils often find themselves suddenly at a standstill. In their anxiety to determine why they cannot grasp the intricacies of rhythmic combinations quickly, or develop the fine points of interpretation, they turn first to harmony. But, Miss Trotin remarks, harmony should follow more rudimentary studies of the principle of music. For, when pupils realize they have turned into the wrong path, they stand bewildered, not knowing which way to pursue.

It was this that prompted Miss Trotin to write her "Key to Musicianship" (*Estate Company, New York*). Abroad, she points out, conditions are different. Specifically, in France, most school children are thoroughly acquainted with the ele-

### Hartford Competition Is Open for Concertmastership

HARTFORD, CONN., July 2.—The position of concertmaster in the projected organization of a new student orchestra, to be known as the Hartford Philharmonic Society, is opened to competition. Those in charge are considering the talents of five violinists at the present time. Efforts are being made to place the proposed orchestra of fifty on a permanent basis, to insure the best orchestral experience to student musicians. Already some exceptionally talented players have signified their intention to join. There will be no membership dues.

W. E. C.

mentary rules of music and can sing at sight.

A brief history of the evolution of musical notation from antiquity to the present time is the author's means of approaching the subject. Skimming over the uncertain systems of the ancient Greeks and passing over the Dark Ages with comment on Saint Ambrose, Boetius, [who is said to have written the first treatise on musical theory], Gregory the Great, Hucbald, and Guido, the author carries the reader to Ottaviano de Petrucci, inventor of music printing with movable type. An illustrated subsequent chapter deals with modern notation.

Music is described as the art of combining sounds "in a way agreeable to the ear," or, modified to include modern music, "interesting to the mind."

A chapter on rhythm, stated as one of the two elements of music, follows. The section on musical sounds is detailed to include intervals, scales, and the temperament of musical instruments. The last part of the book is devoted to general rules of interpretation—tempo with the more generally used Italian notation, expression marks with their notation, accentuation, appoggiatura, turns, mordents, trills, tremolos. An appendix serves as a brief reference for musical terms.

W. K.

#### "Rienzi" Overture Heard at Roxy Theater

Wagner's "Rienzi" Overture has been chosen by S. L. Rothafel for the leading musical number of the Roxy Theater program this week. It is played by the orchestra under the alternating leadership of Erno Rapee, Maximilian Pilzer and Charles Prevost. Two Kreisler numbers, "Old Refrain" and "Schön Rosmarin" are also heard, and there is a special presentation with chorus, ballet and soloists of "The Beautiful Blue Danube."

#### Artists Give Steel Pier Recitals

ATLANTIC CITY, N. J., June 25.—Last Sunday's afternoon and evening Steel Pier ballroom recitals were given by Marie Sundelius, soprano of the Metropolitan Opera, and Berta Levina, contralto of the Philadelphia Grand Opera Company. Julia Claussen, mezzo of the Metropolitan, and John Gunnar Uppman, baritone, appeared on June 12. Marion Talley sang on May 29.

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## "Golden Age" for Orchestral Players Seen Today

**Increase of Salary Rate for Men in Metropolitan Opera Orchestra Brings Remuneration in New York to Highest in World — Opportunities for Instrumentalists in the Metropolis, Under Conditions of Organized Labor, Reviewed by Edward Canavan, Secretary of Manhattan's Union**

**T**HREE is no reason in the world why the professional musician should not make an excellent living under present conditions."

The statement will, perhaps, come as a sad blow to the romantically inclined, long accustomed to the classic tale of the starving musician who lives in a garret and procures his occasional crust of bread in some grimy restaurant by means of an amazing impromptu rendition of—let us say—the Tchaikovsky Violin Concerto in D.

But it is made by one who knows whereof he speaks—Edward Canavan, chairman of Local 802 of the American Federation of Musicians.

"If the musician doesn't make a good living," Mr. Canavan says, "his failure can usually be set down to one of two things: lack of ability, or personal instability, rather than lack of opportunity."

"There are 15,000 musicians enrolled with us here in New York," he continues, "and the majority of them are in a position to own a home and a car if they want to—and a good many of them do."

### World's Music Center

New York, Mr. Canavan avers, is unquestionably the musical center of the world from the standpoint of the demand for professional musicians, opportunity for advancement, and the rewards of ability. Until a month ago Chicago offered serious rivalry in one respect, with a minimum rate of pay for opera musicians of \$105 a week for a season averaging eleven weeks, but negotiations just concluded between Local 802 and the Metropolitan Opera Company have resulted in a new three years' contract stipulating a twenty per cent increase in pay and thereby bringing the weekly minimum up to \$120 for eight performances.

The opera season in New York is twenty-seven weeks long and by virtue of the new contract the Metropolitan Orchestra becomes the highest paid in the world. When nine performances are scheduled the rate comes to \$135 weekly, and with overtime and rehearsals taken into account the total is approximately \$160.

When it is remembered that the figures quoted refer only to the minimum scale and that the "first chairs" in the various orchestras command remuneration ranging from fifty to seventy-five per cent above the minimum, the rewards of the professional musician who is willing to content himself with anything short of the concert stage can be estimated.

The secret ambition of every musician in the local, Mr. Canavan admitted, is to get into the New York Philharmonic or the New York Symphony, and the reason is not that the season of the former lasts thirty-five weeks, or that the wage scale is high in both. It is a matter of high artistic ideals maintained in these ensembles. The affluence of the present day has not corrupted the ancient loyalty of musicians to art.

Leaving the Philharmonic and the Metropolitan entirely out of the situation, the opportunities for the ambitious

young flutist or kettle-drummer are still attractive. With the increasing emphasis being placed upon music in the theaters, hotels and summer resorts there is no reason for him to sit down and wait for a vacancy in either of those organizations.

It is an unusual motion picture theater nowadays that does not boast a full-fledged orchestra which interests itself in the classics as well as the lighter literature which the public demands. Mr. Canavan is among those who expect much benefit through these agencies in the formation of public taste. Unquestionably, public response to such efforts so far offers real encouragement to the musician who is interested in this new field.

There is besides the matter of pay. In one of New York's largest and best known motion picture theaters, thirty-five per cent of the members of the symphony orchestra employed are earning more than the minimum set forth in the contract with the Federation. The extent of these excess earnings ranges from a few dollars a week to sixty-five or seventy-five percent more than the contract, the highest rate naturally being received by holders of the "first chairs." In another motion picture house a clause was inserted in one performer's contract guaranteeing not only a long engagement at \$85 a week, but stipulating eight weeks of solo appearances at \$100 a week. One very important advantage of this type of work is the long season, for the summer offers no terrors to the ice-cooled palaces of the cinema.

### Influence of New Media

Mr. Canavan is enthusiastic on the subject of the radio both as an influence in creating a demand for better music from a public that is rapidly being educated, but because it affords an excellent living for many members of his organization. Here again the long season is an attraction which is drawing many excellent performers to the ranks.

A contract recently signed with one of the largest stations in this city shows the trend of the times. Twenty-two men were engaged for a season of fifty-two six-day weeks, a week's work being limited to twenty-four hours, the pay to range from a minimum of \$100 per week to \$140. The same station already has twenty-five men on its payroll at an average weekly salary of \$125. The prediction was made by Mr. Canavan that if the present trend toward radio station consolidation is realized, it will not be long until such a broadcasting organization will require the services of at least 200 musicians on its permanent payroll.

The effect of new musical inventions is immediately felt in the offices of the Federation of Musicians. Already a few members have signed excellent contracts connected with the work in this field, and the prospects for future development are bright in the extreme.

Those men who are not connected with orchestras capable of sustaining an all-year schedule can readily fill their time with engagements in summer resorts and resort hotels. The great increase in summer music activities, festivals, open-air concerts and the like afford a

growing opportunity for continuous employment, if the musician is sufficiently alert and interested.

### Many Union Applications

There is no reason to believe that members of the profession are unaware of the musical millennium in which they find themselves since the war, for the New York office of the Federation averages twenty-five new applications for membership every day. This has been true only since the war and it is significant that a great number of the applications are from foreigners, or men who have taken out their first citizenship papers. Europeans are more appreciative of musical opportunities in America than are native-born musicians, probably because they are able to contrast conditions of employment and professional rewards here with those abroad.

It used to be true that players of certain instruments such as the oboe and bassoon had to be imported from abroad, but post-war conditions have altered that. There is today no orchestral position which cannot be adequately filled locally, and this fact has done away with the whole system of bonuses for unusual or difficult instruments.

New York is, and probably will be for years to come, the world center of those who earn their living through music. Although there is a difference of not more than five or ten dollars between the minimum for symphony players in New York and elsewhere, nevertheless there is no comparison between the general advantages of the field here and in other parts of the country. Every month brings many transfers from other locals to No. 802, and although New Yorkers transfer to other cities, the ratio remains strongly in favor of the metropolitan district.

The cause is easily understood when it is remembered that since the war the whole situation has improved steadily and soundly. The musician who elects

### Musical of Frederick Is Re-enacted in Berlin

BERLIN, June 16.—"An Hour of Music with Frederick the Great" was the title of a festival staged for a benefit recently in the golden gallery of the historic Charlottenburg Palace. Lackeys in the gold and scarlet liveries of the period swung back the doors to admit Queen Amalie and Frederick's favorite sister, Wilhelmine, the Margravine of Brandenburg, accompanied by the ladies and gentlemen of the court. Three loud taps from the court chamberlain's wand, and Frederick appeared, impersonated by the actor, Otto Gebühr. The program of music of the period introduced airs for the flute, composed by Frederick and by his teacher, Quantz.

to follow his art has no need for apologies on any score whatsoever, for the sum of his satisfactions under present conditions will bear comparison with those of any line which may be mentioned.

FRANCES L. WHITING.

### Engagement of Elizabeth Armstrong Is Announced

The engagement of Elizabeth Armstrong, formerly a member of the editorial staff of MUSICAL AMERICA, to Clement C. Rinehart of New York, is announced. Miss Armstrong, who had previously been on the editorial staff of *Time*, is a daughter of Mrs. Armstrong and the late Robert M. Armstrong of Winchester, Mass. Mr. Rinehart is the son of Mr. and Mrs. Clement D. Rinehart of Jacksonville, Fla. He is associated with the law firm of Kirlin, Woolsey, Campbell, Hickox and Keating, in New York.

The wedding will take place in August, at the Armstrong summer home in Friendship, Me.



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# People and Events in New York's Week

## JOHNSON TEACHES THEORY

### American Composer Joins Faculty of Master Institute

Horace Johnson, American composer and critic, has joined the faculty of the Master Institute of United Arts. Mr. Johnson is to hold classes in harmony, counterpoint and musical appreciation.

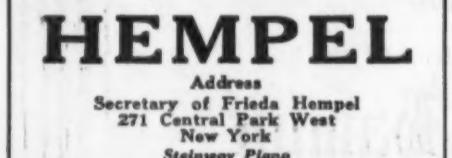
As a composer, Mr. Johnson is well known. Over thirty of his piano and violin compositions and songs have been published. Mr. Johnson has recently returned from three years of travel and writing in Italy, France and England. His orchestral Suite "Imagery" was performed twice within a year by the Bournemouth Symphony and is scheduled for performance this summer at the new Queen's Hall Promenade concerts in London, under Sir Henry J. Wood.

Mr. Johnson was formerly on the staff of MUSICAL AMERICA. He has also served in the capacity of editor on the *Musical Observer*, the *Musician*, the *Etude* and the *Delineator*.

In addition to Mr. Johnson, the theoretical faculty of the Master Institute of United Arts lists the names of Bernard Wagenaar, Dutch composer, and Vassili Zavadsky, Russian composer.

### Hutcheson Returns and Leaves for Chautauqua Classes

Ernest Hutcheson, returning to New York on the Pennland from a month's visit to England and the Continent, left immediately for Chautauqua, New York, where his master class for pianists called him. Mr. Hutcheson's last season was unusually long. It began as early as August 31, with the Chicago Symphony at the Sesquicentennial, and ended on May 21 with the same orchestra at the Ann Arbor Festival. In between, there were festival appearances at Worcester and Washington in October, a tour of Florida, two Chicago recitals, his Carnegie Hall recital in New York and other concert appearances throughout the country.



**E**LSEA DE LUTZ-LUSSANDRO, dramatic soprano, who is shortly to tour Argentina, her native country, in concert, will come to New York in 1929 to begin appearances in the United States. Mme. de Lutz-Lussandro has done extensive operatic and concert work in Europe, singing in the opera houses of Berlin, Mannheim and Heidelberg. In Paris on June 9 she appeared as soloist in the Orchestra de Conservatoire's performance of Beethoven's Ninth Symphony under Vladimir Shavitch. At the same concert she was also heard in a group of Russian songs. Next year Mme. de Lutz-Lussandro plans to make a concert tour of Germany and Austria and in February will sing in London.

### Mme. Pilar-Morin Appears in Benefit Performance

In a dramatic and operatic benefit for General Philip Sheridan's monument, given under the auspices of the Allied Organization of the Grand Army of the Republic in the Pilar-Morin Studio of the Theater on June 27, a large gathering saw Mme. Pilar-Morin give her characterization of *Mme. Rachel*. She was forced to add two encores. "The Star-Spangled Banner," sung by Rietta Winstin, assisted by Edith Nichols, Jane Snow, Tillie Lipner, Ruth Becker, Lillian Valley, Jean Lipman and others, opened the program. Miss Winstin later proved vocally adequate in the G. A. R. "Grandma's Apparition." Ethel Fox acted and sang the soliloquy of *Nedda* in "Pagliacci" in costume with notable success. Margaret Hawes gave some clever characterizations, and Miss Fox closed the entertainment with numbers in French, Italian and English. The artists are from the studio of Mme. Pilar-Morin, who staged the program.

### Helen Short Sings at Homemakers' Meeting

Helen Short, from the studio of Mrs. John Dennis Mehan, sang at a meeting of the Mothers' Homemakers' Radio Association held in the Town Hall on June 21. She appeared in costume, singing boys' character songs and disclosing natural talent for acting, coupled with a musical voice. A group of songs by John Barnes Wells including "The Hair-Cut" and "The Worm." Having to keep close to the microphone, the artist's acting was somewhat restricted, but she made a favorable impression notwithstanding. A lecture was given by Ida Bailey Allen.

### Juilliard Representatives to Examine Fellowship Candidates

Francis Rogers, representing the faculty of the Juilliard Graduate School of Music, together with Guy Maier, pianist, will visit various large centers throughout the country during July for the purpose of examining candidates for Juilliard Fellowships.

### Child Dancer Well Received at Recital with Fiorillo Quintet

Pia Spina, a child dancer of tender years, was seen at a recital with the

Fiorillo Quintet and members of the Fine Arts Grand Opera Company in the Knights of Columbus Auditorium on the evening of June 25. Little Miss Spina won much applause in "Anitra's Dance" by Grieg, a Valse by Loubet, a Gavotte by Lincke and one of Moszkowski's "Spanish" Dances. She showed ability well beyond her years, and promised excellent things for the future. The concert part of the program was almost

exclusively of operatic excerpts, in which the artists were Vincent Carelli, tenor; Dorothy Adrian, soprano; Giuseppe Leone, tenor; Dorothy Sinnott, mezzo-soprano. N. Val Peavey, pianist, was heard in two groups of solos; and the Quintet played a movement from a Haydn Symphony and numbers by Brahms and Kreisler. The "Lucia" Sextet and the "Rigoletto" Quartet were features of the program.

# News from the City's Studios

From the Estelle Liebling Studio: Helena Lanvia, contralto, and Harriet Gellert, coloratura soprano, are singing at the Rialto Theater during the run of the Emil Jannings picture, "The Way of All Flesh."

Patricia O'Connell, lyric soprano, has been engaged for the new Hope Hampton production, "Oh, Princess!"

Doria Balli, coloratura soprano, has been booked for a prominent part in the new Wally production, "Half a Widow."

The Estelle Liebling Double Sextet sang the Alabieff "Nightingale" and "Dixie" on June 26 at the Lewisohn Stadium.

Beatrice Belkin, coloratura soprano, was soloist at the Roxy Theater the week of June 27.

The Carl Haydn Studio presented pupils in recital on Sunday afternoon, June 26, at the DeWitt Clinton High School. Participating on the program were Mary Fenton-Clifford, C. Bradford Brown, Louise Howard, Helen Louise Fackenthal, Lillian Beckwith Ferguson, Herman Diller, Viola M. Bryan, Walter B. Ferguson and John W. Potts. The first half of the program was devoted to arias from operas by Mascagni, Tchaikovsky, Lalo, Donizetti, Puccini, and Verdi, and from oratorios by Mendelssohn and Thomas. The last part of the program included songs by Hageman, Phillips, Carne, Strauss, Del Riego, and Coquard, and two groups by Frank La Forge. Doris Allbee was the piano accompanist.

Carlo Kohrsen presented a class of his piano pupils in a recital at the Waldorf-Astoria on Friday evening, June 24. An eight-handed Milda piece, "Galop de Concert," played by D. Meyer, D. Reis, D. Ware and F. Decker, opened the program. Other pupils who appeared in the recital were L. Lowenkron, E. Mohlenhoff and M. Ware. A quartet composed of members of the New York City College Orchestra assisted in the first movement of the Beethoven Concerto in B Flat Major. F. Decker and D. Reis were the soloists. The Quartet

also played the Allegro from Beethoven's Quartet, Op. 18, No. 4.

The series of six recitals given annually during the summer master class session by pupils of Edwin Hughes opened on Wednesday evening, June 29, with a program of piano concertos. Helen Parker played the "Hungarian" Fantasy of Liszt with brilliance. Clay Coss showed himself to be a serious musician in his interpretation of the "Rondo Brillante" by Mendelssohn. It was neatly phrased and refined in tone values. The next number was Saint-Saëns' Concerto in G Minor, played by Lois Spencer. Miss Spencer's playing was spirited, with grace and rhythmic swing throughout. Robert Ruckman concluded the evening with a commendable performance of the Grieg Concerto in A Minor. Mr. Hughes assisted at the second piano during the entire program. The audience showed its appreciation.

Charlotte Zelansky, Ralph Ganci, Irene Kaston and Edith Rosen, six years old, were performers in the Virgil Piano Conservatory's recital on Wednesday, June 29, given for the summer school students and friends. Miss Rosen was heard in a Beethoven Sonatina and two Virgil compositions, "Boat Song" and "Intermezzo." Other numbers on the program ranged from a Mozart Theme and Variations to Liszt's "Hungarian" Rhapsodie No. 6, and included works of Chopin, Debussy, Paderewski and MacDowell. The audience showed its pleasure by applauding every number.

Harriet Foster, contralto and teacher of singing, will continue to teach during July, after which she will go to Lake George for a vacation. Following a trip to the Middle West in September, she will return to New York early in the fall to resume teaching for the fall and winter season. Activities among her pupils include the recent engagement of Donald Black, tenor, to appear in the Schubert production, "My Maryland," opening early in August in New York.

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## GARTLAN OUTLINES SCHOOL OBJECTIVES

348,000 Take Part in Memory Contest—Pupil's Work Is Demonstrated

Three hundred and forty-eight thousand participated this year in the annual music memory contest held for all children from the fourth through the eighth grades of the New York elementary schools. This was stated by George H. Gartlan, supervisor of music in New York public schools, at a luncheon of the Rotary Club recently held in the Waldorf-Astoria.

Mr. Gartlan said there were three main objectives in teaching music to school children: first, to provide all children, regardless of their native ability, with the opportunity of hearing, knowing and understanding good music; second, to teach all children who might have the power to absorb the technical side of music, a knowledge of music reading (sight singing); third, to develop classes in instrumental instruction in order to provide for the building of orchestras and bands in public schools.

The first objective was provided for, Mr. Gartlan said, by a course in music appreciation. A supplement to this was the annual music memory contest.

A regular course of study in music reading provided the second objective. This work was done largely by class teachers under the immediate supervision of special teachers of music. The result was measured by the ability of each class to encompass the grade work, and reached its culmination in large groups of children doing part singing.

The third objective was provided for in the junior and senior high schools, by the organization of orchestras and bands under the immediate supervision of the teacher in charge in the school.

### Scholarship Classes

Scholarship classes are provided for the more talented students by the New York Symphony through the courtesy of Harry Harkness Flagler and Walter Damrosch," Mr. Gartlan said. "These scholarship classes are taught by the first players of each division in the New York Symphony. Post-graduate students of exceptional ability are provided with



*Photo by Underwood & Underwood*  
**George H. Gartlan, Supervisor of Music in New York Public Schools**

scholarships by the Institute of Musical Art."

Each season approximately 4000 attended the children's concerts given by Mr. Damrosch and the New York Symphony in Carnegie Hall, Mr. Gartlan mentioned. These tickets were provided without expense to the city by the educational committee of the Symphony Society. The Philharmonic Orchestra also gave a series of concerts for children under the direction of Ernest Schelling in the course of the year. Four concerts were given in the Bronx and four in Brooklyn in high school auditoriums, at no expense to the children.

### Demonstration Held

By way of demonstration, a chorus of boys from Public School 103, Manhattan, under Marie Nerent, sang "The Welcome Song," Perry's "Joys of My Heart," Liza Lehman's "The Owl," and Vincent's "Merry June." Rhea Flynn accompanied.

In addition, a small chorus of girls from Washington Irving High under Zelinda Fornoni sang the "Spring" Chorus from Saint-Saëns' "Samson and Delilah," and the "Spinning" Chorus from "The Flying Dutchman."

The instrumental demonstration consisted of excerpts played on orchestral instruments by undergraduates and post-graduate scholarship pupils—Arthur Christmann, clarinet; Rudolph Puletz, French horn; Raye Nazer, bassoon; Henry Ballou, oboe; and James Reynolds, flute.

A trio—piano, violin and 'cello—from James Madison High, concluded the program.

### Last Preliminary Opera Auditions Are Held

The last of the series of preliminary auditions of the National Opera Guild for the purpose of discovering young American operatic talent for the forthcoming productions to be given in English, was recently held in Town Hall. The best voices will be heard again at the next auditions. Semion Tomars, executive director of the Guild, expressed himself as greatly pleased with the results of the hearings.

Although the Guild will offer an opportunity for young and inexperienced singers to be heard in opera, eighty per cent of the personnel will consist of veteran artists, says an announcement.

## PASSED AWAY

Mme. Ter-Stepanoff

Mme. Varette Ter-Stepanoff, pianist, died of heart disease on July 5 in her home at 222 West Eighty-eighth Street, New York, at the age of sixty-six. She had been a resident of the United States for seven years, having come here from Berlin. Mme. Ter-Stepanoff was born near Odessa. She studied with Leschetizky and was for twenty-five years one of his assistant teachers in Vienna. She made her debut as a pianist in Vienna at the age of nineteen, and

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## In the Artists' Route-Book

Sophie Braslau will give three lieder programs in the Guild Theater, New York, next season. This cycle will take the place of Miss Braslau's annual recital, previously announced for Carnegie Hall.

Louise Lerch has been engaged to sing in Beethoven's Ninth Symphony under Willem van Hoogstraten and in Mendelssohn's "Elijah" under Frederick A. Stock at the Stadium concerts this summer.

Joseph Regan, young Irish-American tenor, who recently returned from Europe to make a recital debut in Chicago, will tour under the direction of Concert Management Arthur Judson next season.

Ernest Schelling's "Victory Ball" was recently played with success as part of the "presentation" program in a Rochester theater. There have been requests for the score from other motion-picture theaters.

Fraser Gange has been engaged to sing at the Stadium Concerts this summer. He will participate in Beethoven's Ninth Symphony and in "Elijah." This will be the fourth consecutive Ninth Symphony performance for Mr. Gange at the Stadium.

Eva Gauthier was invited by the Canadian Government to sing at the Canadian Diamond Jubilee on July 1. A private car was sent to New York for Mme. Gauthier and for Margaret Anglin.

Carl Friedberg scored a success and attracted a large audience at his recent Paris recital, according to a cable received by Concert Management Arthur Judson.

thereafter made numerous recital tours of Europe. She was a friend of Anton Rubinstein and other distinguished musicians.

### Dr. Antonio Stella

Dr. Antonio Stella, one of the most prominent Italian-American residents of New York, and physician to Enrico Caruso, died at the Post-Graduate Hospital in New York last Saturday night, following an operation for an abscess. Dr. Stella was consulting physician at Manhattan State Hospital and the Italian Hospital and visiting physician at Columbus Hospital. He was vice-president and trustee of the Italian Savings Bank. He was a founder and vice-president of the Caruso American Memorial Foundation. He held the title of Commendatore of the Crown of Italy and numerous other honors. He was born in Italy, Aug. 18, 1868, and had been an American citizen since 1909. He was married in 1899 to Emma Elvira Wester

The New York String Quartet will leave shortly for its summer camp in Vermont. Messrs. Cadek and Siskovsky will devote their leisure chiefly to tennis; Mr. Schwab will make more of his popular "encore" arrangements for strings; and Mr. Vaska will continue to fish and to hunt with the assistance of his dog, "Biela."

Merle Alcock sailed for Europe to remain away until Sept. 1. She will make a tour next spring through the Southwest, giving at least ten concerts.

Benno Moiseiwitsch will give three piano recitals in New York next winter, Jan. 2, 22, and Feb. 12, in Town Hall.

Anna Graham Harris, contralto, will spend the summer in Maine. In July she plans to be in Kennebunkport and in August in Cape Cod.

Tudor Davies, Welsh tenor, has been engaged for a song recital at Coker College, Hartsville, S. C., for Jan. 30. He has also been re-engaged by the Orpheus Club of Cincinnati for its final concert of the season in April. Mr. Davies made his American debut with this organization.

Baldini & Tremaine announce the engagement of Bruce Benjamin, tenor, and Ilse Niemack, violinist, for a joint recital before the Tuesday Musical of Detroit, Jan. 24.

Edwin Swain, baritone, will give a joint recital with Elsa Alsen, at Atlantic City on July 10. He was engaged to sing in Atlantic Highlands, N. J., this week, with the Douglas Trio.

sler of Dresden, Germany. Besides his widow, four brothers, Joseph Stella of Paris, an artist; Dr. Giovanni Stella, former coroner of Westchester County; Louis Stella and Nicola Stella, survive.

### William H. B. Specht

NEW ORLEANS, July 2.—William H. B. Specht, president of the New Orleans Symphony, and an orchestra leader in local theaters for many years, died of heart failure at his home here on June 28. Though he had been seriously ill for a long time, Mr. Specht continued to direct the affairs of the New Orleans Symphony from his bed. Only the day before his death he was formulating plans for the next season. He was fifty-eight years old. He numbered many friends among the musical and dramatic professions in both New York and Chicago. He is survived by his widow, Anita Socola Specht; a son, William, and two daughters, Frederica and Pauline Specht.

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# Summer Calls the Tunes for Artists' Merry Gambols



ANNUAL PLAYTIME BEGINS FOR MUSIC FOLK

1, William Simmons, Baritone, Wields the Racquet in an Informal Tennis Single; 2, Mr. and Mrs. Yeatman Griffith Are Photographed with Their Son, William Caldwell, and Their Daughter, Lenore, While En Route to the Far West; 3, Edward Johnson, Tenor, Is Seen on a Roof-Top, Preparing for a Game of Golf; 4, Sylvia Lent, Violinist, Harkens to the Song of the Waves at Atlantic City; 5, Harry Askin, Manager of Sousa's Band, with Mrs. Askin, Who Before Her Marriage Was Rena McDonald, Los Angeles Manager, Are Snapped in Banff, Alberta; 6, Alexander Lambert, Pianist, and His Pupil, Julia Glass, Feed the Voracious Pigeons of Venice; 7, Three Operatic Figures—from Left to Right, Mario Basiola, Giovanni Martinelli and Virgilio Lazzari—Emulate a Sculptural Group While Returning to America for Summer Activities; 8, Beatrice Martin, Soprano, Enjoys Seaside Sunshine in Silhouette; 9, Louise Homer, and Her Three Daughters, Katherine, Joy and Hester, Find Furs Comfortable in the Sparkling Air of the Boardwalk



OW is the time for all good musicians, to paraphrase a familiar axiom for party allegiance, to heed the call of the country; and to the

tired artist, surfeited with rehearsals and performances, and left with a desire to desert the bustle and rush of the big city, no other voice could sound a "come hither" half so welcome.

While some musicians have a penchant for going to Europe for rest, relaxation and restoration, many of this year's vacationists seem content to loiter nearer the home borders. Nor will they let the siren call of nature lure them too far from the scenes of their triumphs. Only a comparative few have strayed from the fold, and three of them returning post-haste to this side of the water.

Laurels are forgotten for the nonce, and every thought is given to the much-deserved play that a hard winter's work merits. Bows and batons are laid aside; pianos and sheaves of well-worn music are left in rooms whose drawn shades shut out the light of day and hide from prying eyes their ignominious desertion; the lyric voice that held thousands enthralled is now silenced except for an occasional "yoo-hoo" from a mountain ledge to a companion far below, or an anxious query as to the plenitude of the picnic supper.

Nor must we forget those hardy souls whose capacity for work is as yet unfulfilled, and for whom work is in reality only a pleasant pastime. While others are hoeing gardens and receiving as reward, the envying admiration of their

fellows for a particularly red patch of radishes, or an unusually green row of beans, these non-unionites are conducting summer master classes and intensive teaching courses.

#### Racquet and Clubs

William Simmons, concert baritone, will by no means give up his hopes for the tennis championship without a struggle, the first photograph seems to indicate. Even though he is busy teaching at the Cleveland Institute of Music, he finds time to wield a wicked racket and keep his opponent on the jump. Mr. Simmons might be suspected of believing that a forward drive is every bit as important as good diction.

On the golf course at Glenwood Springs, Colo., is seen the Yeatman Griffith family, spending a two weeks' vacation with the head of the house. The foursome in this case consists of Mr. and Mrs. Griffith, their son, William Caldwell, and their daughter, Lenore. They are en route to Los Angeles, where Mr. Griffith holds his fifth consecutive season of the Pacific Coast summer vocal master classes in the Beaux Art Hall. From Los Angeles the Griffith entourage will go to Portland, Ore., where another series of master classes will open in August. Statistics show that family foursomes, like family bridge games, sometimes enhance the delights of other more individual occupations. However, this picture gives the lie to such conclusions.

Between seasons—that is, the Metropolitan Opera season of this spring and the Ravinia of this summer, with a generous sprinkling of recitals and festivals for good measure—Edward Johnson, tenor, steals away for a bit of outdoor exercise. Here he is posing on the

roof of his home in New York, which is practically the only place left where he can retreat from his admirers and enjoy a pleasant hour without being urged to "sing something."

Sylvia Lent, violinist, snapped on the boardwalk at Atlantic City, seems to be having a moment of meditation "By the Blue." Her smile would indicate that she enjoys recreation after her work as soloist with the Philadelphia, Detroit and Metropolitan Opera House orchestras this season.

The bridal party of a little over a month seen in the next picture are Mr. and Mrs. Harry Askin. Mr. Askin is manager of Sousa's Band and his bride was formerly Rena McDonald, concert manager of Los Angeles, Cal. Mr. Askin has just finished telling his wife that the swimming pool of the Canadian Pacific Banff Springs Hotel, Banff, Alberta, where they spent several days of their honeymoon, is ideal for a swim, even though the mountains are snow-capped in the background.

The pigeons of St. Mark's in Venice should be the fattest specimens on record, judging from the number of musicians who devote their waking hours to feeding them! Here we have Alexander Lambert and his pupil, Julia Glass, being generous with their bread-crums.

#### An Operatic Threesome

Giovanni Martinelli, Mario Basiola, and Virgilio Lazzari are all smiles at the prospect of having their pictures taken. After a short vacation in their native heath the three of them boarded the liner Roma and arrived in the United States just in time for the Ravinia Opera season. Just what Mr. Martinelli is looking so pleased about, is a matter

of conjecture, for in point of athletic prowess Mr. Lazzari, maintaining a firm foothold with his hands pocketed, is much the more agile of the two.

On the boardwalk at Atlantic City we find Beatrice Martini, soprano, basking in the sunshine. After an all-too-short vacation there, her reluctance to leave is perhaps tempered by happy plans for the month of August, which she will again spend at "Granlidea Hotel," Lake Sunapee, N. H.

It was cold enough in June for Louise Homer and her three daughters, Katherine, Joy, and Hester, to don their fur coats and keep them on during their Atlantic City stay. To extend the activities of her musical family, Mme. Homer now sings to accompaniments furnished by daughter, Katherine.

HARRIETT HARRIS.

#### Hart House Quartet Starts on Holiday

After its concert in Ottawa on July 1 in celebration of Canada's Diamond Jubilee, the members of the Hart House String Quartet separated for about six weeks to take a holiday. Geza de Kress will attend the music festivals at Salzburg and Frankfort, as well as visit friends in Hungary, France, Belgium and England. Milton Blackstone will spend the summer at Cape Cod, Mass. and the Laurentian Mountains. Boris Hambourg seeks the quietness of the lakes in Northern Ontario, while Harry Adaskin motors to the beauty spots in Ontario and Quebec. The quartet will meet again late in August and start its season on Sept. 3 in a Toronto concert.

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